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**The significance of the Italian style in German Lutheran music
of the early seventeenth century:
a study of Johann Hermann Schein's *Opella nova* (1618, 1626)**

Sarah Jane Dodds

**A dissertation submitted to the University of Bristol in accordance with the
requirements of the degree of Doctor of Philosophy in the Faculty of Arts.
Department of Music**

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Abstract

The title page of Schein's *Opella nova I* (1618) advertises 'Geistliche Concerten..auff jetzo gebrauchliche italiänische Invention'. A mixture of Latin, Gothic and Italic script styles gives an immediate visual impression of mingling styles. From this starting point, the genre and purpose of the two publications of the *Opella nova* (1618, 1626) are discussed. Examination of the collections published in between these volumes reveals that Schein deliberately published sacred and secular music alternately, positively advertising and applying the same Italian genres and styles in each category. The reception of the 'new Italian style' by Schein's contemporaries, Michael Praetorius, Johann Staden, Samuel Scheidt and Heinrich Schütz is explored. Schein's *Opella nova* concertos are examined thoroughly, and the question of how he adapted and adopted the Italian style into music for the Lutheran liturgy is considered. This reveals that Schein possessed a deep knowledge of Italian music, and although no definitive claims about whether he imitated particular composers are made, points of similarity with the work of Viadana, Giovanni Gabrieli, Monteverdi and Alessandro Grandi are found. Finally the reasons why the Italian style was received so positively by Lutheranism in Schein's time, in spite of hostility towards the Catholic faith, are considered. The influence of Renaissance humanism in Luther's thought is outlined, and the author takes the view that the Italian style in Lutheran music of Schein's time was the result of the continuing influence and development of this intellectual movement. Music is compared to poetry and rhetoric in its function. The question of how the Italian style fitted in to Schein's local context of the Lutheran free city of Leipzig is briefly discussed, and a conclusion reached that it was due principally to the cosmopolitan nature of the university and international trade in the city that Schein was able to pursue his interest in the 'italiänische Invention'.

dedicated to
Ruth, my mother,
and to the memory of
my father, John

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TABLE OF CONTENTS

| | |
|--|---------------|
| <i>List of Abbreviations</i> | <i>page i</i> |
| <i>List of Illustrations</i> | <i>iii</i> |
| Frontispiece | 1 |
| Introduction | 2 |
| Chapter One: | |
| The <i>Opella nova</i> 1618, 1626, and its place in Schein's output as Thomaskantor: the genre and purpose of his works | 9 |
| - The publication of 1618 | 9 |
| - Viadana's instructions on the <i>General-Bass</i> : his <i>Cento concerti ecclesiastici</i> (1602) | 18 |
| - The genre and purpose of the concertos in <i>Opella nova I</i> | 24 |
| - Michael Praetorius' <i>Syntagma musicum</i> volume III (1619) as a companion to Schein's work | 36 |
| - Schein's publications in between the two volumes of the <i>Opella nova</i> | 47 |
| - <i>Opella nova: Ander Theil</i> , the publication of 1626 | 73 |
| Chapter Two: | |
| Schein's German contemporaries and their attitudes towards the Italian style | 93 |
| - Italian music in Germany during Schein's formative years | 94 |
| - Michael Praetorius (1571-1621) | 99 |
| - Johann Staden (1581-1634) | 120 |
| - Samuel Scheidt (1587-1654) | 137 |
| - Heinrich Schütz (1585-1672) | 156 |

Chapter Three:
Italian traits in the *Opella nova* 184

§ I: *Opella nova I*

- Viadana's style in his sacred concertos
and evidence of its influence 185

- Aspects of Giovanni Gabrieli's and Praetorius' style 225

- Madrigalian features 248

- The role of rhetoric 279

§ II: *Opella nova II* 299

- Chorale settings of a similar type to those in *Opella nova I* 299

- Chorale settings for solo voice and instruments 321

- An early biblical text setting for solo voice and instruments 339

- Larger-scale works 345

- Small-scale solo concertos
with obbligato instrumental accompaniment 377

- The Latin settings 398

- Conclusion 416

Chapter Four:
The significance of the new Italian style in Schein's Lutheran context

§ I: The question of the new Italian style 418

- The role of music and the issue of musical style
in the Lutheran Church 421

- The Lutheran adoption of the Italian style:
opinions of musicologists 425

- Evidence of conflict within Lutheranism
as a result of the 'new Italian style' 438

§ II: Possible reasons for the positive reception of the new Italian style in Lutheran Leipzig

| | |
|--|-----|
| - Lutheran views of music in Schein’s time | 447 |
| - Luther and Humanism | 451 |
| - Humanism, rhetoric and Lutheran music in Schein’s time | 460 |
| - Conclusion: Schein’s local context in Leipzig | 480 |

| | |
|--|------------|
| List of sources of musical examples | 487 |
|--|------------|

| | |
|---------------------|------------|
| Bibliography | 490 |
|---------------------|------------|

| | |
|--|------------|
| Appendix A: Translation of Schein’s funeral oration | 503 |
|--|------------|

| | |
|--|------------|
| Appendix B: Italian music listed in the Leipzig and Frankfurt book fair catalogues between 1600-1630. | 513 |
|--|------------|

List of Abbreviations

Journals

| | |
|------------------|---|
| <i>AnMus</i> | <i>Les Annales Musicologiques</i> |
| <i>AfMw</i> | <i>Archiv für Musikwissenschaft</i> |
| <i>AcM</i> | <i>Acta Musicologica</i> |
| <i>BzMw</i> | <i>Beiträge zur Musikwissenschaft.</i> |
| <i>EM</i> | <i>Early Music</i> |
| <i>JMTheory</i> | <i>Journal of Music Theory</i> |
| <i>KMJ</i> | <i>Kirchenmusik-Jahrbuch</i> |
| <i>Mf</i> | <i>Die Musikforschung</i> |
| <i>MGG</i> | <i>Die Musik in Geschichte und Gegenwart</i> , 17 vols. (Kassel/ Basel, 1949-86) |
| <i>MGG (2.)</i> | <i>Die Musik in Geschichte und Gegenwart</i> , zweite, neubearbeitete Ausgabe, 20 vols. (Sachteil, Kassel, 1994) |
| <i>ML</i> | <i>Music and Letters</i> |
| <i>MMg</i> | <i>Monatshefte für Musikgeschichte</i> |
| <i>MQ</i> | <i>The Musical Quarterly</i> |
| <i>MT</i> | <i>The Musical Times</i> |
| <i>MuK</i> | <i>Musik und Kirche</i> |
| <i>NG</i> | <i>The new Grove dictionary of music and musicians</i> , 20 vols., ed. S. Sadie (London, 1980) |
| <i>RISM</i> | <i>Répertoire international des sources musicales:</i> <i>Recueils imprimés, XVI^e –XVII^e siècles; I Liste Chronologique</i> (Munich & Duisburg, 1960) <i>Series A: Einzeldrucke vor 1800</i> (Kassel, 1971-1981) |
| <i>Schütz-Jb</i> | <i>Schütz-Jahrbuch</i> |

Books

| | |
|---------------------|--|
| <i>JHS</i> | Prüfer, Arthur: <i>Johann Hermann Schein</i> (Leipzig, 1895) |
| <i>Syntagma III</i> | Praetorius, Michael: <i>Syntagma Musicum Band III Termini musici</i> (Wolfenbüttel, 1619): <i>Facsimile-Nachdruck</i> ed. by Wilibald Gurlitt (Kassel, 1978) |

Editions of music

Gabrieli: Opera omnia

Corpus Mensurabilis Musicae: Giovanni Gabrieli Opera omnia (American Institute of Musicology) General editors Armen Carapetyan and Frank d'Accone

Praetorius: Gesamtausgabe

Gesamtausgabe der musikalischen Werke von Michael Praetorius ed. Friedrich Blume (Wolfenbüttel-Berlin)

Samuel Scheidt Werke

Samuel Scheidts Werke ed. Gottlieb Harms and Christhard Mahrenholz (Hamburg)

NAsW

Johann Hermann Schein: Neue Ausgabe sämtliche Werke
Im Auftrag der Internationalen Schütz Gesellschaft
ed. Adam Adrio (Kassel)

Schütz NAsW

Heinrich Schütz: Neue Ausgabe sämtliche Werke
Herausgegeben im Auftrag der Internationalen Heinrich-Schütz-Gesellschaft (Kassel)

List of Illustrations

| | | |
|----------------------|--|--------|
| Frontispiece: | Portrait of Johann Hermann Schein | page 1 |
| Figure 1.1 | Title page of <i>Opella nova I</i> (1618) | 12 |
| Figure 1.2 | Dedicatory preface to <i>Opella nova I</i> | 16 |
| Figure 1.3 | Title page of <i>Musica Boscareccia I</i> (1621) | 51 |
| Figure 1.4 | Title page of <i>Israelsbrünnlein</i> (1623) | 63 |
| Figure 1.5 | Title page of <i>Diletti Pastoralì</i> (1624) | 65 |
| Figure 1.6 | Title page of <i>Opella nova II</i> (1626) | 74 |
| Figure 1.7 | Johann Mylio Wasing: <i>Anagram (Opella nova II)</i> | 90 |
| Figure 2.1 | Title page from the ninth part of Praetorius' <i>Musae Sioniae</i> (1609) | 113 |
| Figure 2.2 | Title page of Praetorius' <i>Polyhymnia Exercitatrix</i> (1619) | 114 |
| Figure 4.1 | Title page from Praetorius' <i>Polyhymnia Panegyrica</i> (1618) | 474 |



Unbekannter mitteldeutscher Maler des frühen 17. Jahrhunderts:
 Bildnis Johann Hermann Schein (1586 – 1630).
 1620
 Öl/ Leinwand
 92 x 73 cm
 links oben bezeichnet und datiert: 'HERMANUS
 Schein AETATIS. 34. Anno. 1620.'
 Kunstbesitz der Universität Leipzig
 Inventarnummer 1913:559 (neue
 Inventarnummer: 21/90)

Foto: Kustodie der Universität Leipzig

Unknown central German painter of the early 17th
 century
 portrait of Johann Hermann Schein (1586 – 1630)
 1620
 oil on canvas
 92 x 73 cm
 inscription and date, top left: 'HERMANUS
 Schein AETATIS. 34. Anno. 1620'
 from the art collection of the University of
 Leipzig
 Catalogue number 1913: 559 (new catalogue
 number: 21/ 90)
 Photograph: Museum of the University of Leipzig

Introduction

It is sometimes easy for musicians to become so caught up in their art that they lose sight of its significance in their own wider context. For music - its presence or absence, its style and mood – is universally significant. Nowhere has this been more deliberately realised and applied than in the music of Lutheran Orthodoxy. Music played a prominent role in Luther's theology: he placed it second only to theology itself in importance, and not only did he perceive in it a useful tool for influencing the disposition of the mind and communicating the gospel, he also believed in music for education's sake, as a means of improving the intellect. These ideas were nurtured and put into practice by the generations who followed Luther, and indeed, as the Lutheran Church established itself in the course of the sixteenth century, music was for many the primary means through which they learnt to define a faith and identity.

In our twenty-first century secular society it is difficult to imagine a world in which the Church held authority in every aspect of life: morality, education, government, science, health, finance; the list could go on. Just as when painting a picture the colour and texture of the paper or canvas influences the effect of the paint applied, so the Church provides the background perspective against which developments in art and intellectual life in the sixteenth and early seventeenth centuries must be understood. And for the reasons described above, nowhere is the Church more pertinent than in the case of music. We must also bear in mind that the Lutheran Church of this period, for which music was the public

spokesperson, preached the ideas of mercy and forgiveness (articulated so passionately in the music we are about to discuss); yet it also, for example, persecuted thousands of witches, equally in the name of God; it preached Luther's idea of the priesthood of all believers, but at the same time required, for its security, that individuals conformed to its hierarchical authority. The role of the Lutheran Church was a complex one, and thus the task of music in representing it was also complex: simultaneously holy and political, subjective and objective.

Against this context, the changes towards the direction of a new awareness in musical style, emanating predominantly from Italy, promise interesting developments in Lutheran music.

The styles in Italian sacred music of the early seventeenth century were the result of gradual (and ongoing) developments. In response to the musical demands of the Council of Trent text settings had become simpler and more syllabic; chordal writing had provided a useful solution, and with it came an increased interest in the use of contrasting sonorities. These tendencies may be seen, for example, in the later masses of Palestrina. Several ornamentation treatises published in Venice during the last two decades of the sixteenth century bear witness to the widespread practice of embellishment and solo singing in Italian churches. Roche suggests that this was an important part of the process whereby horizontally conceived, linear counterpoint was gradually undermined by the vertical

elements of music, rhythm and harmony.¹ There was also increasing interest in text interpretation; a distinctly madrigalian approach to text setting is evident in the motets of Lassus, Victoria, Andrea Gabrieli and Marenzio, for example.

The marked tendency towards harmonically conceived music and the madrigalian influences in text setting are also evident in German Lutheran music of the latter part of the sixteenth century. The repertoire had been shaped by Luther's twin beliefs in the potential of music to influence the soul and the mind and in its educational value. The central focus was, of course, the chorale.

It is clear from Luther's preface to the first collection of chorale settings, Walther's *Geystliche gesangk Buchleyn* (1524), that the primary purpose of this volume was didactic. The use of four parts, writes Luther, was for no other purpose than the instruction of young people in the art of music.² The chorale melody is presented in the tenor part in these settings; some are polyphonic and motet-like, while others incorporate influences from Renaissance folksong, using a more homophonic note-against-note style, with all voices cadencing together; in some, elements of both styles are combined.³ The singing of chorales in services incorporated a mixture of textures, alternating between groups: the

¹ Jerome Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984) p. 49

² 'Und sind dazu auch ynn vier stymme bracht, nicht aus anderer ursach, den das ich gerne wollte, die jugent, die doch sonst soll und mus ynn der Musica und andern rechten künsten erzogen werden...' quoted in Otto Schröder: 'Einleitung', in *Johann Walter Sämtliche Werke Erster Band: Geistliches Gesangbüchlein* (Kassel, 1953) pp. VIII-IX

³ *ibid.* p. IX

choir may have sung one verse, the congregation another with the accompaniment of the organ, the polyphonic parts of a setting may have been played on instruments with the tenor melody sung in another.⁴ Thus, even at this early stage in the development of Lutheran music, a variety of styles and textures was associated with the chorale.

The work of Sethus Calvisius (1556-1615), Schein's predecessor as *Thomaskantor* in Leipzig, offers a useful summary of Lutheran music during Schein's formative years. Firstly, he is well-represented with seven works in the motet anthology *Florilegium Portense* (Leipzig, 1603). This volume, edited and published by Erhard Bodenschatz, contained, in his words, 'songs by composers of our own age which are used before and after mealtimes at the distinguished school at Schulpforta.'⁵ Calvisius had been Cantor at this school from 1582-1594, and it is likely that he played a leading role in bringing about the publication of the school's repertoire.⁶ Not only did Schein succeed him in Leipzig, he also passed through Schulpforta as a pupil, so this motet collection was certainly an important part of his musical experience. Among the 89 motets in the volume nineteen are by Handl, nine by Lassus, five by Andrea Gabrieli, three by Haßler, and there are single motets by the Italian composers Ingegneri and Marenzio, among others. The texts are predominantly Latin, and of only five German settings, four are by Calvisius. Calvisius' motets, which include a reworking of Josquin's motet 'Praeter rerum seriem', betray a

⁴ Otto Schröder: 'Zur Art der Übertragung und Aufführungspraxis', *ibid.* pp. XIII-XVI

⁵ 'cantiones praesentes autorum aetatis nostrae als ante et post cibum in Illustri schola [Portensi] usitatas' quoted in Rudolf Wustmann: *Die Musikgeschichte Leipzigs in 3 Bänden: Erster Band: Bis zur Mitte des 17. Jahrhunderts* (Leipzig and Berlin, 1909) p. 376

⁶ *ibid.* p. 376

substantial measure of sensitivity towards the meaning and rhetoric of the texts. Also among his *Florilegium* motets are two eight-part, double-choir motets.

A late work, a setting of psalm 150 for twelve voices divided into three choirs, was composed by Calvisius for the wedding of the daughter of a Leipzig councillor and merchant in 1615,⁷ and it reflects the German predilection for the polychoral style. For the polychoral idiom, which culminated so famously in the grand Venetian style of the Gabriellis, was cultivated and developed on German soil in the late sixteenth century (and well into the seventeenth century, long after it had declined in Italy). Anthony Carver singles out the publications of the *Thesaurus musicus* (1564) and *Novus thesaurus musicus* (1568) as important landmarks in the development of the *spezzato* idiom.⁸ The first of these was published in Nuremberg, and the second contained works predominantly by Habsburg composers (including Lassus and Andrea Gabrieli). The work of these composers was not confined to Catholic territories: Lassus and Hans Leo Hassler were certainly admired and their compositions performed often by Lutherans (particularly in Leipzig), and other composers of the same tradition were in Protestant employ. Here one might think of Antonio Scandello, who became Kapellmeister in Dresden in 1568.

⁷ The marriage was of a Hamburg merchant, Ankelmann, and Maria Magdalena Heintze. (*ibid.* p. 387)

⁸ Anthony F. Carver: *Cori Spezzati vol. I. The development of sacred polychoral music to the time of Schütz* (Cambridge, 1988)

At the opposite end of the scale, Calvisius made a significant contribution to the Lutheran *Bicinien* and *Tricinien* repertory. These small compositions for two and three voices were cultivated by Lutheran cantors as an aid to teaching the art of contrapuntal singing in all clefs and church modes throughout the latter part of the sixteenth century.⁹ Duet sections from masses and motets of Josquin and Obrecht were borrowed for these purposes. Lassus also made an important contribution to the genre. Calvisius' collection of seventy *Bicinien, Bicinia septuaginta ad sententias evangeliorum anniversorum...additi sunt viginti canones* (Leipzig, 1599), may well have been used at Schulpforta. His style is lively and melodic, and he incorporates into his settings the significant contrapuntal techniques of his time, including canon, cross rhythms, overlapping phrases, motivic imitation, and cadential progressions. A second edition of the collection of 1612 was augmented with 90 works by other composers, including Lassus and Handl.

Finally mention must be made of Calvisius' Leipzig *Gesangbuch*, which Schein most likely used as a basis for the first volume of the *Opella nova*.¹⁰ *Harmonia cantionum ecclesiasticarum* (1597) contained 115 chorale settings, with the melody, significantly, in the top part.¹¹ The volume went through no less than five editions before it was replaced by Schein's own *Cantional* for the Leipzig churches in 1627.

⁹ One of the earliest uses of the term 'bicinia' was by Georg Rhau, in his publication of two volumes of 'bicinia' from a variety of sacred and secular, Latin and German works in 1545. (Bruce A. Bellingham: 'Bicinium', *NG* 2, p. 692)

¹⁰ Adrio: 'Vorwort', in *NAsW* Bd. 4 p.VI

¹¹ The first *Gesangbuch* to use this type of setting, to which the term 'Cantionalsatz' has been applied, was Lucas Osiander's *50 geistliche Lieder und Psalmen* (1586) (Werner Braun: 'The German Cantional', *NG* 3, p. 735)

Lutheran music was thus a rich and well-established tradition in Schein's environment of his formative years. The chorale and the strong emphasis on pedagogic genres gave the repertory a distinctive identity, and yet its receptiveness to and participation in international styles – Franco-Flemish and Italian polyphony – equally play a role in defining the Lutheran tradition. We shall see in the opening section of chapter two that a lively exchange between Italian and German composers and musicians was well-established in several areas before Schein embarked on his compositional career.

The present research project has revealed that Italian influence in German Lutheran music was a widespread and deep-rooted phenomenon in Schein's time. The descriptions of Italian style in the work of Praetorius, Staden, Scheidt and Schütz in chapter two, for example, could each become separate studies in themselves. Their inclusion here merely fulfils the purpose of outlining Schein's context. The aim of this project can only be to mark out the nature of Italian musical influence and its significance in just one small area of Lutheran music, the *Opella nova* volumes of 1618 and 1626 in their setting of the Lutheran city of Leipzig.

Unless otherwise indicated, all translations in the following text are the author's own.

Chapter One

The two volumes of the *Opella nova* 1618, 1626, and their place in Schein's output as Thomaskantor; the genre and purpose of the works

The publication of 1618

Johann Herman Schein was employed as Kapellmeister at the Weimar court of Herzog Johann Ernst der Jüngere when the position of Cantor at the Thomaskirche in Leipzig became vacant in 1615. He was already well known to members of the Leipzig city council, which was responsible for the appointment, through earlier works. Schein's first publication, *Venuskränzlein* (1609), a collection of German canzonettas and instrumental dance music, was composed while he was a law student in Leipzig, and dedicated to certain members of the city council;¹ and his motet collection, *Cymbalum Sionium* (1615) was published in Leipzig, though it was composed while Schein was in Weimar. In August 1616 he received a letter from the council, addressed to him as an 'honourable and learned good friend,'² inviting him to apply for the post of *Thomaskantor*. He took up the position at the end of September.

It was customary for a new *Thomaskantor* to produce a substantial publication on taking up office, and the first part of the *Opella nova*, with its dedication to 'the *Bürgermeister* and whole city council of Leipzig,'³ was probably Schein's inaugural work.⁴ It seems the volume had long been anticipated - the date of publication was August 1618, two years after Schein's arrival in Leipzig, and in the *Vorrede* the composer explains that he was prevented from publishing it any sooner by 'prolonged

¹ The three Leipzig dedicatees are Wolfgang Lebzelter, Thomas Lebzelter and Magnus Lebzelter. The fourth dedicatee is the electoral secretary, Georg Polmar.

² 'Erbar Wolgelarter guter Freund'. quoted in *JHS* p. 23

³ 'Denen Bürgermeister und...Rath der Stadt Leipzig' *Opella nova I. NAsW* Bd. 4 p. XI

⁴ Søren Sørensen: 'Johann Hermann Scheins *Opella nova*', in *Lenaerts Festschrift* (ed. Jozef Robijns) (Leuven, 1969) p. 277

illness'.⁵ The portrait in the frontispiece of this dissertation was commissioned by the city council, and it reflects the significance of the *Opella nova* as Schein's inaugural work as *Thomaskantor*, since it is the work he is pictured holding, its title showing very visibly.

Schein first mentioned the *Opella nova* in *Banchetto musicale* (1617), a collection of instrumental dance music, which is dedicated to his previous employer, Herzog Johann Ernst der Jüngere. In a note addressed 'Ad musicum candidum' he wrote:

'Use this to your benefit, and you may expect the first part of some Spiritual Concertos with Basso Continuo ad Organum from me shortly. Herewith I commend my work to God.'⁶

It is also in this publication that Schein first expressed his intention to publish sacred and secular music alternately, one for contemplative and liturgical use, and the other for entertainment at social gatherings:

'Since in God's name I must continue my work [following publications of the *Venuskränzlein* and *Cymbalum Sionum*] according to my modest talent, and since I have decided to serve alternately Christian contemplation and furnishment of church services, and pleasure at seemly social gatherings, having previously published spiritual *Cantiones* for Christian contemplation, this time I have produced some pavaues, galliards, courantes and allemandes, entitled *Banchetto Musicale*...'⁷

The title page of the first volume of the *Opella nova* is shown in figure 1.i below. It runs: 'Opella nova, Spiritual Concertos, for 3, 4 and 5 voices with basso continuo, in the new Italian style. Composed by Johann Hermann Schein, Grünhain: now installed

⁵ 'langwirige Kranckheit' *Opella nova I: op.cit.* p. XI

⁶ 'Brauche diese zu deinem behuff/ und erwarte ehistes von mir primam partem Spiritualium Concerttorum cum Basso continuo ad Organum. Hiermit Gott befohlen.' *Banchetto Musicale NAsW* Bd. 9 p. XII

⁷ 'Als habe ich im Namen Gottes nach meinem wenigen vermögen fortzufahren/ und beydes Christlicher Andacht/ bey verrichtung des Gottesdienstes/ und auch ziemlicher ergötzlichkeit bey ehrlichen zusammenkufften/ alternis vicibus, zu dienen/ bey mir beschlossen/ und dieweil ich jüngstes mahls Geistliche Cantiones zu Christlicher Andacht dienende/ publici juris werden lassen/ für dismal etzliche Padouanen, Gagliarden, Courenten uñ Allemanden, Banchetto Musicale, intituliret.....' *ibid.* p. X-XI

as musician and Cantor in Leipzig. With electoral copyright protection for ten years.

[Voice part] Published by the author and printed by Lorenz Kober.'

Figure 1.1 Title page of *Opella nova I*⁸

Opella nova,
Geistlicher Concerten,

Mit 3. 4. und 5. Stimmen

zusamt dem General-Bass,

Auff Italiänische Invention

Componirt

Von

Johan Herman Schein/ Grünhain:

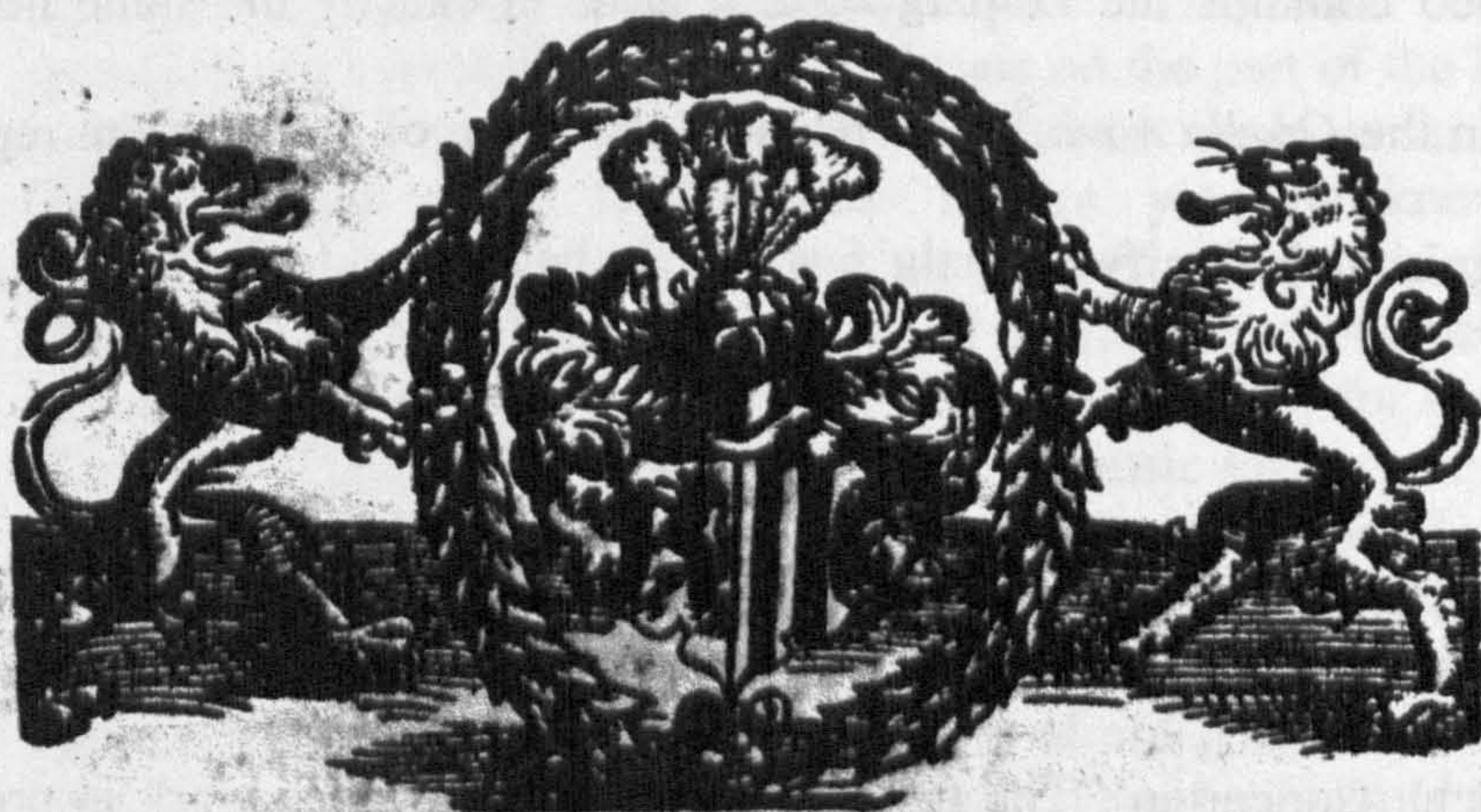
Dieser Zeit bestaltten Musico und Cantore

zu Leipzig/

Mit Churfürstl. Sächs. Befreyung

vff zehen Jahr.

T E N O R.



In Verlegung des Autoris

Gedruckt daselbsten bey Lorenz Kober /

ANNO M. DC. XVIII.

⁸ *NAsW* Bd. 4 p. VIII

The name of the work, 'Opella', is unusual, but it is not a word of Schein's own invention: it is simply a diminutive form of the Latin word 'opus'. Use of diminutives was common in the literary style of Schein's day. One of the most striking features of the title page itself is the mixture of script styles and sizes: the words 'Opella nova' are in Latin script, 'Geistlicher' in Gothic, 'Concerten' in Latin, 'Italiänische' in Gothic, followed immediately by 'Invention' in Italic. Most of the rest is in Gothic script with the exceptions of 'Componirt', 'Musico' and 'Cantore', which are all in Latin. The script styles correspond with the languages of origin of the respective words, rendering an immediate visual impression of mingling styles and languages.

The Leipzig coat of arms on the title page would have been familiar from coins, letterheads of official documents, seals, books published in Leipzig, and numerous objects in everyday use. An elaborate silver and gilt Oath Bible made for the Leipzig Council in 1605 contains the Leipzig coat of arms in exactly the same heart-shaped form as here in the *Opella nova*.⁹ The feathers at the top of this emblem represent the electoral insignia and signify Leipzig's status as belonging to the electoral state of Saxony.

The opening pages of the long-awaited volume further affirm the official significance of the 'Geistliche Concerten'. The title page announces that the work is protected by electoral copyright lasting ten years,¹⁰ and there follows a statement of copyright which takes up two whole pages, signed and dated by the Elector himself, in which the punishment for copying Schein's work is set out very clearly: it will 'comprise

⁹ Prof. Dr. Julius Zeitler: 'Bildende Kunst und Buchgewerbe in Leipzig', in *Das Tausendjährige Leipzig. Die Stadt der Mitte* ed. Dr. Walter Lange (Leipzig, 1928/29)

¹⁰ It is not clear to the present author why the term *Befreyung* is used on the title page. It is however clear from the 'Extract deß Privilegien' which follows, that it refers to copyright protection.

confiscation of all illegal copies and a fine of 100 golden Gulden, of which half will be paid to the electoral revenue, and the other half to Johann Hermann Schein himself, or his heirs.'¹¹ Such copyright protection was commonly accorded to publications at this time - a substantial volume of documents from correspondence between figures involved in disputes, including letters to and from the electoral court, is held in the Leipzig Stadt-Archiv¹² - however the copyright statement here is particularly prominent and elaborate. It may be due to the fact that Schein published the volume independently, which involved considerable financial risk for himself.

In his long dedication to the city council Schein asks his patrons to accept his 'Wercklein' as an expression of his gratitude towards them and of his commitment to hard work in their service. It runs thus:

'Noble gentlemen, here is revealed the form in which I set some Christian songs by Herr Luther and other spiritual authors *per Concerto*, soon after taking up my undeserved position in musical service. They have been performed both publicly and privately not with ingratitude on the part of the listeners. Though I was at first in doubt as to whether to submit such works to public scrutiny (because this kind of Concerto is not yet well-known), heeding the encouragement of distinguished gentlemen and friends and otherwise disregarding the world's ingratitude, I nevertheless decided to publish these several concertos independently to the glory of God, for the edification of the Christian Church as well for the delight of music lovers, and thus to make them available to many. It would have happened sooner, had I not been prevented from doing so, according to our Lord's will, by prolonged illness. I am justly reminded here of the kindnesses which you worthy gentlemen have already shown to me and for which I feel a debt of obligation, and so I have dedicated my little work to you above anyone else. Thus I diligently beg you to deign to accept it, and kindly record not only my feelings of gratitude, but also my faithful, albeit unpraised, diligence (such as the brevity of good health has allowed). May you continue to be the generous patrons you have been until

¹¹ 'Als wollen wir/ daß in unsern Chur- und Fürstenthümern Sachsen/ desselben incorporirten Landen und Stifften/ kein Buchhändler noch Drucker/ vorgedachtes Scheins Musicalische Sachen/ welche er selbst verlegen wird/ innerhalb den nehesten von unten dato an folgenden zehen Jahren/ nachdrucken/ noch auch da dieselben an anderen Orten künfftig gedruckt/ darinnen verkeuffen und verhandeln soll/ bei verlust aller nachgedruckten Exemplarien/ und einhundert Goldgülden Straff/ die dann zur helffte in unsere Rent Cammer/ der ander halbe Theil aber Ihm Johann Herman Schein/ oder seinen Erben verfallen/ etc.' Schein: *Opella nova I op.cit.* p.IX

¹² *Privileg- und Nachdruck-Streitigkeiten Vol. I: 1588-1679*

now, and I most faithfully commend you all to God's protection, and wish you
long lasting good health and happy government.
your willing servant, Johan Herman Schein
Leipzig. 1st August 1618.¹³

Schein's intention, stated in the *Banchetto Musicale*, of publishing music for Christian contemplation and church services is fulfilled here - the *Opella nova* is designed to strengthen the Christian church, and it is also intended to have that same quality accorded to the secular music of the *Banchetto Musicale*: it is to provide pleasure for music lovers. The sentiment that the publication is 'to the glory of God' also echoes this previous publication. Reference is made to the pre-existence of the concertos before this publication; they have already been performed, and it seems reasonable to assume that the listeners were the 'distinguished and learned friends' who encouraged Schein to publish them ('aus anregung vornehmer Herren und Freunde'). These friends are contrasted with the rest of the world, who, Schein seems to be saying, are not so kindly disposed towards his work.

¹³ 'Großgünstige Herren/ E. Hw. und Herrl. ist unverborgen/ welcher gestalt Ich/ also balde nach Antretung dero mir unwürdigen anbefohlenen Musicalischen Dienstbestallung etliche des Herren *Lutheri* und anderer Geistreichen Autorum Christliche Gesänge per Concerto componiret, dieselben auch/ so wol publicè, als privatim, nicht ohne gratia der auditorum musiciret, Ob ich nun wol anfanglichen (weil diese Art der Concerten in gemein noch nicht allerdings bekandt) solche publici juris werden zulassen/ nicht gemeinet gewesen/ So habe ich doch aus anregung vornehmer Herren und Freunde/ ungeachtet sonsten der Welt Undanck/ mich endlichen dahin besonnen/ daß ich mehrgedachte Concerten Gott zu Ehre/ der Christlichen Kirchen zu Erbauung wie auch sonsten ehrlichen der Musice Liebhabern zu Ergetzung/ zwar unter meinem eigenen Verlag/ publiciren, und also menniglichen communiciren wolte/ wie es denn auch eher beschehen were/ wann ich nach des lieben Gottes Willen/ durch langwirige Kranckheit nicht were verhindert worden. Aldieweil ich mich aber hierunter nicht unbillich erinnert/welcher gestalt E. Hw. und Herrl. sich gegen mir bereit alles grossen Favours vermercken lassen dannenhero Ich denenselben zu schuldiger Danckbarkeit verobligiret. Als habe E. Hw. und Herrl. Ich solches mein Wercklein vor andern zuzuschreiben der Gebühr zu sein erachtet. Gelanget derowegen an E. Hw. und Herrl. mein fleissiges bitten/ dieselben geruhen/ solches anders nicht/ denn wie es wol gemeinet/ auff unnd anzunehmen/ unnd hierunter nicht allein mein danckbares Gemüth/ sondern auch meinen zwar ungerühmten jedoch trewen Fleiß/ (so viel zwar die kürze Zeit meiner Gesundheit leiden wollen) großgünstig zu vermercken/ und wie bißanhero/ also auch nochmals meine großgünstige Herren zu sein und zu verbleiben/ welche ich sämtlich und sonderlichen Göttlicher Protection, zu langwiriger bestendiger Gesundheit und glückseliger Regierung trewlichst entpfehle. Datum Leipzig/ den 1. August Anno 1618.E. Hw. und Herrl. Bereitwilliger, Johann Hermann Schein' *Opella nova I: op.cit.* p. XI

Figure 1.2 Dedicatory preface to *Opella nova I*¹⁴

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Domestic

1990

[illegible]

Wiederherstellung /

Ausgabe und Verkauf

Wegener auf seine großmüthigen Thaten aufmerksam gemacht.

Herrnbesitz / Groß und Fruchtbar
 re / Hoch und Abgelare / Hoch und Wohl
 weise / auch Sittliche / großmüthige Herren / die
 trauen und mächtige Förderer / E. Ho. und Herrl.
 Sepd. meine schuldgeborene Willige Dienerknecht
 zu sein:

Großmüthige Herren / E. Ho. und Herrl. ist unvorborgen/
 zu befehlen / Ja / also beide nach Antretung dero mir einwilligtem
 anbesohlenen Musikalischen Dienstbestellung eiliche des Herren Lan-
 zacki und anderer Gestreichten *des Herrn* Christliche Befehle per Com-
 missa compariere, dieselben auch / so wol *publici*. als *privati*. nicht ohne
 Wissen der *audientium* *inscripti*. Ob ich nun wol anfänglichlichen (weil dies
 nicht der *Comitum* in gemein noch nicht allerdings bedandt) solche
publici ja werden zulassen / nicht gemeinet gewesen / So habe ich doch
 aus anregung vornehmer Herren und Freunde / zugrathet sonsten
 der Weiss Mandat / mich eilichen dahin besonnen / daß ich nehege
 hocht *Antonia* Gott zu Ehr / der Christlichen Kirchen zu Erbauung /

It is fitting that Schein should be pictured holding this work in the official portrait commissioned by the city council: not only is it his inaugural work, but it is also a sacred one, and the information from the preface that it contains settings of texts by 'Herr Luther and other spiritual authors' makes it eminently suitable to represent the *Thomaskantor* in a city and state which were strongly Lutheran. It is here that the greatest significance of the publication resides: with its dedication to the Leipzig city council, its electoral copyright privilege and its display of the Leipzig coat of arms, the work is firmly rooted in the political life of the German Lutheran Church in its local Saxon, Leipzig setting, yet the composer describes it as 'nova', and 'auff Italiänische Invention'.

Very near the beginning of the preface Schein explains that he had had some reservations about publishing the pieces because this type of concerto was not yet known in Germany,¹⁵ but that it was the positive response of friends which encouraged him to do so. He adds a note, addressed 'Ad Musicophilum', explaining this genre, which he regards as new:

'Ad Musicophilum. Here, beloved reader, you have, as promised, a little work of German spiritual concertos, in which the two descant voices and the tenor (when it appears) sing the text, but the bass has no text and is to be played on an instrument such as a trombone, bassoon, violone or something similar (though if no bass instrument is available it can be omitted), all to the accompaniment of an organ, harpsichord, theorbo etc.

You will find further instruction and introduction to this invention written down in Ludovico Viadana's *Concerten*, in his *Opera omnia*, where he not only explains at length how the *General-Bass* should be played, but also the reasons why this manner was invented. This being the case, I think it unnecessary that I should write about it at length here.'¹⁶

¹⁵ '...diese Art der Concerten in gemein noch nicht allerdings bekandt' *ibid.* p. XI

¹⁶ 'Alhier hast Du viel geliebter Leser/ laut meiner jüngstgethanen Promission, ein Wercklein Geistlicher Deutscher Concerten, derer beide Discante, und der Tenor, wo er darzu kompt/ mit dem Text vocaliter, der Bass aber ohne Text instrumentaliter, als mit einer Trombone, Fagotte, Viola grossi, oder dergleichen

Viadana's instructions on the *General-Bass*: his *Cento concerti ecclesiastici* (1602)

Viadana's *Opera omnia* was published in Frankfurt in 1613. Its full title is 'The complete sacred concertos for 1, 2 3, and 4 voices with *basso continuo* and *basso generali* now conveniently collected together; and by virtue of this new invention suitable for all categories and types of singers...with concise instructions and an explanation about the *basso generali* of this new invention in Latin, Italian and German.'¹⁷ The publication was so popular that it was reprinted in 1620 and 1626. It contained Viadana's most famous work, his *Cento concerti ecclesiastici, a una, a due, a tre, & a quattro voci, con il basso continuo...* published in Venice in 1602, and also the second and third books of *Concerti ecclesiastici*, which were first published in 1607 and 1609 respectively, following the success of the first volume. The *Cento concerti* went through several editions in Italy within ten years of their first publication before their inclusion in the volume of *Opera omnia* mentioned by Schein, and they were first published in Germany in 1609. German musicians may well have got to know them even before this German publication: the collection is first listed in a Leipzig book fair catalogue in 1608.¹⁸

Viadana's instructions, to which Schein refers, appear in the first edition of 1602, and are translated into German and Latin in the German *Opera omnia* of 1613. 'The

(welcher auch wol so man die Bass-Instrumente nicht haben kan/ gar außgelassen werden mag) in die Orgel/ Clavicembel/ Tiorba/ etc. gesungen und gemacht werden sollen.

Fernere Instruction und Anleitung zu dieser Invention wirst du in Ludovici Viadana Concerten, Opera omnia, inscriberet, befinden/ in welchem er nicht alleine nach der Länge meldet/ wie man aus dem General Bass schlagen solle/ Sondern auch warumb diese manier erfunden/ Achte demnach für unnötig/ alhier weitleufftig davon zu schreiben. Boni. consule; & benè vale' *ibid.* p. XI

¹⁷ 'Opera omnia sacrorum concertuum I. II. III. & IV vocom, iam convenientur collecta, cum basso continuo et generali organo adplicato; novaque inventione pro omni genere & sorte cantorum & organistarum accomodata...adiuncta insuper in basso generali huius novae inventionis instructione & succincta explicatione latine, italice, & germanice.' *RISM: V1396*

¹⁸ no. 1588 (Appendix B)

reasons why this manner was invented' are a point of controversy because of an error in translation in Stein's publications of 1609 and 1613. In the original Viadana says that he has composed his few-voiced concertos simply for singers 'wishing to sing to the organ, either with three voices, or two, or with just a single voice by itself,' but who were forced to sing compositions for five, six, seven or eight voices because of the lack of compositions specifically for their number.¹⁹ He says nothing about why singers wanted to sing with so few voices. Stein, however, made the assumption that music for only a few voices was needed because the *capelle* lacked numbers, and translated this line to the effect that Viadana wrote for few singers because 'motets for eight, seven, six or at least five voices were sung to organ accompaniment, but there were rarely more than one or two singers available...'²⁰ The extent to which Stein was correct in his assumption remains a matter of speculation. His interpretation that Viadana's purpose was one of practicality and expediency was, however, generally accepted by Germans. Among the German musicians who took up this view was Praetorius, who, in his treatise *Syntagma III*,²¹ even added his own twist to the myth, saying that it was particularly in monasteries that numbers were lacking.²² (Perhaps he fabricated this from his knowledge that Viadana was a monk, and was unaware that he had spent several years as *maestro di cappella* at the lavish musical centre of Mantua (1594-circa 1597), and occupied the same position at Cremona in 1602.) Viadana himself, on the

¹⁹ Viadana's original words were: '...che volendo alle volte qualche Cantore cantare in un Organo ò con Tre voci, ò con Due, ò con una sola erano astretti per mancamento di compositioni à proposito loro di appigliarsi ad Una ò Due, ò Tre parti, di Motetti à Cinque, à Sei, Sette, & anche à Otto, ...' Viadana: *Cento concerti ecclesiastici parte prima* (Kassel, 1964) p. 121 English translation taken from Oliver Strunk: *Source Readings in Music History* (London: 1952) p. 419

²⁰ Stein's translation was: 'Dann dieweil eine Motet/ so in die Orgel gesungen wird/ offtmals mit acht/ sieben und sechs/ oder aber uffs wenigste mit 5 Stimmen componiert/ der Sängern aber selten uber ein/ oder zwey/ ja uffs höchst uber drey nicht beyhanden...' quoted in Viadana: *ibid.* p. 126 The discrepancy between Stein's translation and the original is pointed out by Helmut Haack: *Anfänge des Generalbass-Satzes: Die Cento Concerti Ecclesiastici (1602) von Lodovico Viadana* (Tutzing, 1974) p. 13

²¹ The relevance of this work will be explained later in the chapter.

²² 'Es habe ihn aber hierzu sonderlich bewogen, dieweil er gesehen, daß offtmals eine Mutet von 5.6. oder mehr Stimmen in die Orgel gesungen worden, der Sänger oder Cantorn aber, sonderlich in den

other hand, may well have had in mind singers who wished to sing solo with only organ accompaniment out of higher artistic intentions, which is quite contrary to the German belief that his works were simply a 'make-do' solution for *capelle* with reduced forces. Indeed, it cannot be without significance that the year of the original publication, 1602, coincides with Caccini's *Le Nuove Musiche*, the codification of Florentine monody.

Whatever the reason for music being performed with few voices, the result was that polyphonic music for several voices was full of gaps when performed in this manner because of missing parts; it lacked melody and the text was often rendered meaningless. Viadana's purpose was to provide music ideally suited to solo ensembles and make up for the lack of such music. He goes on to say:

'I have tried very hard to find a way of remedying to some extent so striking a deficiency, and I believe, thank God, that I have found it, having, to this end, composed some of these concertos of mine for a single voice (soprano, alto, tenor, bass) and some others for those same parts in a variety of combinations, always making it my aim to give satisfaction to every combination.'²³

Furthermore, he writes that he has taken pains to avoid the pauses which disrupt the flow, and 'endeavoured to achieve an agreeable and graceful tunefulness in all the parts by giving them a good and well-sustained melodic progression.'²⁴ Elegance of style is of concern to him, and he has composed ornamentation, *passaggi*, and other

Klöstern selten uber zwey oder drey gewesen, und also aus Mangel der andern Stimmen der Symphony an Liebligkeit und Zierde viel entzogen,...' *Syntagma III* p. 4

²³ '...mi sono affaticato assai per investigare il modo di supplire in qualche parte à così notabile mancamento, & credo la Dio mercé di hauerle all'ultimo ritrouato, hauendo per questo effetto composti alcuni di questi miei Concerti, con una voce sola per i Soprani, per gli Alti, per i Tenori, per i Bassi: & alcuni altri poi per le istesse parti accompagnate diuersamente: con hauer riguardo à dare in esse sodisfattione ad ogni sorte di varietà;...' Viadana: *op.cit.* p. 121; transl.adapted from Strunk: *op.cit.* p. 420

²⁴ 'Ho procurato à tutto mio potere la dolcezza, & gentilezza dell'arie in tutte le parti facendole cantar bene, & seguentemente.' Viadana: *ibid.* pp.121-2; translation Strunk: *ibid.* p. 420

expressions of the art of the singer, though for the most part, he writes, stock *passaggi* have been used to facilitate matters, though in a more florid form.²⁵

Viadana also mentions a second reason for hastening to publish his *Cento concerti*: he writes that he had composed them when in Rome five or six years earlier, and there he found that they met with such favour among singers and musicians that other composers began to imitate them. This point is relevant to Schein's *Opella nova* in as much as it shows how Schein was following a major trend in Italian music. Viadana's assertion that other composers working in the genre were imitating him is, however, a matter of debate. In a recent article Christopher Wilkinson has drawn attention to a collection by Gabriele Fattorini, *I sacri concerti a due voci*, published in Venice in 1600. He claims that it is the earliest known publication to use the term 'concerto' for music for a solo ensemble with obligatory organ accompaniment, and contests that Viadana and Fattorini were not acquainted with each other and developed their concertos independently.²⁶ The main reason Fattorini gives for developing the genre contains no hint of providing music for *capelle* lacking in resources:

'...although it can in no way be denied that, at great celebrations, choral groups which are harmonious and well endowed with various kinds of musical expression provide the greatest delight and are most suitable, nevertheless when one voice sings the divine praise skillfully and sweetly, or when at the very most two voices sing on occasion accompanied by the organ, experience teaches over and over again that the flagging spirits of the singers are restored, the fervent attitudes of the listeners improved, and their minds seized with heavenly love...After noticing this often, I played these few published sacred works, some at Faenza (that being particularly due to your influence...) and some here ... so that the church to which I have been assigned as director of music would never lack the proper liturgy.'²⁷

²⁵ 'Non ho mancato di apportarre à tempo, & à loco alcuni passi, e cadenze con altri lochi accommodati per Accentuare, per Passegiare, e per fare altre prove della dispositione, e gratia dei Cantori, se bene per il più, e per facilità, si è usato Passaggi comuni, che la natura istessa porta, ma più fioriti.' Viadana: *ibid.* p. 122; transl. Strunk: *ibid.* p. 420

²⁶ Christopher Wilkinson: 'Gabriele Fattorini: Rival of Viadana', *ML* 65 (1984), pp. 329-336

²⁷ quoted and translated in Wilkinson: *ibid.* p. 330

The extent to which Schein himself was an imitator of Viadana will be discussed in the comparative analysis in chapter three. Here, however, mention must be made of the strong similarity of the title of Schein's *Opella nova* to that of Viadana's original publication of 1602. Viadana's runs:

'Cento Concerti Ecclesiastici, a una, a due, a tre, & a quattro voci, con il basso continuo per sonar nell'organo, nova inventione..',

And Schein's:

'Opella nova, Geistlicher Concerten, mit 3.4. & 5. Stimmen zusampt dem General-Bass, Auff Italiänische Invention'.

Schein substitutes the word 'geistlich' for 'ecclesiastici', which does have slightly different connotations and the numbers of parts are different, however the basic sentiment of sacred concerto, continuo bass, and this whole being a new invention (in Schein's case an Italian invention) is the same.

Viadana's instructions on how the figured bass part should be played, to which Schein refers the reader in *Opella nova I*, emphasize that the organist should maintain an accompanying role: he should not obscure the voice parts with his own embellishments, or by playing on a loud registration, nor destroy the effect of a fugue by playing in full harmony in the exposition. Viadana also explains that he has written the organist's part in score form, rather than tablature, because it is easier to play from, however he advises organists to make their own intabulations.²⁸ This affords an interesting insight into Viadana's perception of his so-called 'new invention:' if the concertos were to be written out in tablature, it suggests that they could be approached as a piece of polyphony in the old style, with just one or two voices being sung and the others played on the organ. Gregory Johnston discusses this issue in detail in his recent article

²⁸ cf. Viadana: *op.cit.* pp. 121-123 and Strunk: *op.cit.* pp. 421-423 for the complete text.

'Polyphonic accompaniment in the early Baroque: an alternative to basso continuo',²⁹ in which he shows that polyphonic accompaniment from either scores or intabulations persisted alongside the basso continuo as an alternative method of accompaniment. Some musicians (Diruta, Banchieri, Staden) initially claimed its superiority to the new basso continuo; however it seems generally to have been held that the style of the accompaniment should suit the style of the composition. The question of style in Viadana's concertos, and the extent to which it represented novelty to a German composer of Schein's time, will be discussed in chapter three.

Viadana also gives a few instructions about his 'invention' for singers. He advises that the vocal parts are to be sung with refinement, discretion and elegance,³⁰ without excessive embellishment in addition to what is printed, and that the concertos should never be performed without organ accompaniment.

²⁹ *EM* 26/1 (1998), pp. 51-64

³⁰ '...questa sorte di Concerti deue cantarsi gentilmente con discrettione, & leggiadria...' Viadana: *op.cit.* p. 122

The genre and purpose of the concertos in *Opella nova I*

In *Opella nova I* all the concertos have a continuo bass part and a melodic instrumental bass line, which is written out in a separate partbook, even though it duplicates the continuo bass line for the most part. The volume is published in five partbooks: *Canto I*, *Canto II*, *Tenore*, *Basso*, and *Basso Continuo*.³¹ The majority of the thirty concertos it contains are scored for two soprano voices, melodic instrumental bass and continuo; five have an additional tenor part (nos. 1,2,3,7 and 9); one is scored for soprano, violin, melodic instrumental bass and continuo (no. 6); and one is scored for two sopranos, instrumental alto, tenor and bass parts, and continuo (no.13).

The texts, by 'Herr Luther and other spiritual authors of Christian songs,'³² consist almost exclusively of the first verses of chorales. The only exception is the concerto scored for violin and soprano, which has a newly composed text, most likely by Schein himself. Adam Adrio has suggested that the collection is based on the Leipzig chorale book of 1598 by Schein's predecessor in Leipzig, Sethus Calvisius.³³ The order of the settings loosely follows the order of the Church Year; Adrio has compiled a table as an appendix to his edition of *Opella nova I*, in which he lists the classification of each chorale in the Church Year according to the *Kirchen-Ordnung* given by Schein himself in his own *Gesangbuch*, the *Cantional* of 1627.³⁴

³¹ Complete sets of partbooks for both *Opella nova I* and *Opella nova II* are held in the British Library.

³² 'Herren Lutheri und anderer Geistreichen Autorum Christliche Gesänge' Schein: 'Vorrede' *op. cit.* p. XI

³³ Adam Adrio: 'Vorwort', *Opella nova I* *NAsW* Bd. 4 p. VI. Calvisius (1556-1615) was a theorist and composer, and spent some time as cantor at *Schulpforta*, the school which Schein himself attended, before becoming *Thomaskantor* in Leipzig (he left for Leipzig in 1594, several years before Schein joined the school in 1603). His *Gesangbuch*, *Harmoniae cantionum ecclesiasticarum* was first published in 1597 and went through several editions, published in 1598, 1603, 1612 and 1622 respectively. His instructive theoretical work, *Melopoeia sive Melodiae condendae ratio quam vulgo Musicam Poëticam vocant/ ex veris fundamentis extructa & explicanta à Setho Calvisio* was also well-known.

³⁴ *Opella nova I*: *op.cit.* p. 154

Four of the six chorales prescribed by Luther for each of the six parts of the Lutheran Catechism are present in the volume: 'Dies sind die heiligen zehn Gebot' (no.11), 'Vater unser im Himmelreich' (no.12), 'Christ unser Herr zum Jordan kam' (no.13) and 'Aus tiefer Not schrei ich zu dir' (no.14).³⁵ Interestingly they are grouped together in the volume and their order corresponds with the order of the Catechism: Ten Commandments, [Creed], Lord's Prayer, Baptism, [Repentance], Eucharist. The remaining two categories, Creed and Repentance, are well covered by the other chorales.

It is certainly by design that the settings which include a tenor part are based on chorales designated for festive occasions in the Leipzig church year. Where they appear, the vocal tenor parts consist of unadorned phrases from the respective chorale on which the concerto is based, in the manner of a *cantus firmus*. The choice of the tenor voice for the simple chorale melody resembles the way in which chorales were set in the early *Gesangbücher*, and would have communicated a sense of tradition and solemnity on festive occasions.³⁶ The soprano parts in Schein's settings with tenor voice do not differ in style from the settings which do not have tenor parts: they consist of motivic variations of each chorale phrase, always with some element of diminution, imitation and decoration. The tenor *cantus firmus* phrases generally follow the soprano entries and the sopranos remain silent, and the semibreves and minims of the tenor line contrast with the crotchets and quavers of their parts. The sudden change in the

³⁵ Robin A. Leaver: 'Music and Lutheranism', in *The Cambridge Companion to Bach* ed. John Butt, (Cambridge, 1997) p. 45

³⁶ The question of how chorales were performed in the sixteenth century is debatable. According to Friedrich Blume and Otto Schröder it is most likely that, perhaps with the exception of very simple *cantional*-type settings, only the tenor line (which carried the melody) was sung, and the other parts were played on instruments because of the more instrumental nature of those parts. The organ also had an important role, either playing with the instruments or replacing their parts. cf. Otto Schröder: 'Einleitung', in *Johann Walter: Sämtliche Werke; Band 1: Geistliches Gesangbüchlein, Wittenberg 1551* ed. by Otto Schröder (Kassel, 1953) pp. X-XI, XIII

rhythmic tempo of the vocal parts is, however, compensated by increased movement in the melodic instrumental and continuo bass lines. The only exception to this order of events comes in 'Nun komm, der Heiden Heiland' (no.1), in which the tenor *cantus firmus* phrases precede the soprano variations – a fitting scheme for a chorale positioned not only at the beginning of the collection, but also the beginning of the Church Year. On a few occasions the tenor phrases overlap slightly with the soprano phrases; this occurs only towards the end of a piece, and in all cases the tenor joins in the more elaborate, motivic counterpoint in the final bars. Usually *Canto I* introduces each chorale phrase, and *Canto II* repeats it imitatively. All of these features can be seen in the example below from 'Vom Himmel hoch da komm ich her' (no.3): the opening phrases show clearly how Schein creates a motif from a few notes of a chorale phrase, repeating and varying it. This technique is used throughout the collection, and is one of the ways in which Schein managed to accommodate chorales within the 'new Italian style.' His adherence to the chorale melodies in most of the concertos of *Opella nova I* placed restrictions on his handling of the genre which Italian composers did not encounter, and how he managed to reconcile the two will be discussed further in chapter three.

Example 1.1.i Schein: 'Vom Himmel hoch da komm ich her' (no.3), from *Opella nova* I (1618) bb. 1-19³⁷

The musical score is presented in five staves. The first system (measures 1-5) includes the following lyrics: Canto I: 'Vom Him-mel hoch da komm ich her, vom Him-mel hoch da komm ich her, vom Him-mel hoch, vom Him-mel'; Canto II: 'Vom Him-mel hoch da komm ich her, vom Him-mel hoch vom'; Tenore: (empty); Basso instrumento: (empty); Basso continuo: (empty). The second system (measures 6-10) includes: Canto I: 'hoch da komm ich her, vom Him-mel hoch da komm ich her, ich bring euch gu-te neu-e'; Canto II: 'Him-mel hoch da komm ich her, vom Him-mel hoch da komm ich her, ich bring euch gute'; Tenore: (empty); Basso instrumento: 'Vom Him-mel hoch da komm ich her,'; Basso continuo: (empty). The third system (measures 11-15) includes: Canto I: 'Mär, neu-e Mär, neu-e Mär, ich bring euch gute neu-e Mär, neu-e Mär, Mär,'; Canto II: 'neu-e Mär, neu-e Mär, ich bring euch gu-te neu-e Mär, neu-e Mär, neu-e Mär,'; Tenore: (empty); Basso instrumento: 'Ich bring euch gu-te neu-e Mär,'; Basso continuo: (empty). The fourth system (measures 16-19) includes: Canto I: (empty); Canto II: (empty); Tenore: (empty); Basso instrumento: (empty); Basso continuo: (empty). Fingerings are indicated by numbers 1-5 below the notes.

As to the purpose of Schein's concertos in the *Opella nova*, the dedicatory preface informs us that they had already been performed both in public and in private. The small forces make them suitable for private performance, and indeed Schein says that they are intended for 'der Music Liebhabern'. As for public performance, since they

³⁷ This example and all subsequent examples by Schein in this chapter are taken from the *NAsW* editions

contain chorales and are at the same time 'figural music', i.e. polyphonic music that only members of the choir would sing, there are many possibilities as to where they would fit into the liturgy. The Dresden *Kirchenordnung der Christlichen gesenge* (1581) outlines the following structure for *Hauptgottesdienst*³⁸ on Sunday:

- | | |
|-------------------|--|
| 1. Introit | 8. Credo |
| 2. Kyrie | 9. German chorale |
| 3. Gloria | 10. Sermon |
| 4. Collect | 11. German chorale |
| 5. Epistle | 12. Communion liturgy with appropriate chorales |
| 6. German chorale | 13. Collect |
| 7. Gospel | 14. Benediction ³⁹ |

Since Leipzig belonged to the electoral state of Saxony the order for the *Hauptgottesdienst* at the *Thomaskirche* would not have been much different from this pattern. Chorales and motets were largely interchangeable in regard to their position in the service. It is likely that the concertos of *Opella nova I* were performed on their own, as motets, however it is also conceivable that the subsequent verses of the chorale were sung by the congregation and organ in the usual manner.⁴⁰ Although motets are not named specifically in the order of service described above, the Dresden library certainly contained a wide repertoire of motets, and these were doubtless used. From his study of *Kirchenordnungen* of the late sixteenth century, Floyd Ellsworth Peterson

of Schein's published collections.

³⁸ This service was the central act of congregational worship in the Lutheran Church of Schein's time, and included communion.

³⁹ quoted in Floyd Ellsworth Peterson: 'Johann Hermann Schein's *Cymbalum Sionum*: A Liturgico-Musical Study', (unpublished doctoral dissertation, Harvard University, 1966) p. 61

⁴⁰ Praetorius suggests this possibility for chorale concertos composed in various manners of his 'III. Art' (cf. §'Praetorius' in chapter two): 'Letzlich ist dieses noch bey dieser Art zu observiren, daß man in denen Concert Gesängen der Vierden, 5. 6. 7. 8. Manier (In welchen alle/ oder ja die meisten Verß des Psalms und Gesangs nach einander Componiret gefunden werden) allein den ersten Verß herausser nemen/ denselben mit beygesetzten Instrumenten, oder aber allein mit den bloßen Concertat-Stimmen vorher figurirn, die folgende aber mit der Gemeine Choraliter vollends hinauß singen/ und mit dem letzten/ so ubrig zeit vorhanden/ beschliessen könne.' *Syntagma III*

concludes that there were several possibilities for the position of motets in the mass, and these mostly overlap with the positions of chorales given above.⁴¹

Thus there were many possibilities for the concertos of *Opella nova I* in the mass. Motets were used in the vesper service as well, and chorales in both vespers and the ordinary weekday morning service (*Wochenpredigt*), so the concertos could be used in these services, too, if suitable musicians were present.

The final source of information shedding light on the conception and role of these 'Geistliche Concerte' is the dedicatory poems, 'Epigrama', which follow the preface in the opening pages. Most of the poems are in Latin, and the authors are all academics, including figures such as Johannes Höpner, pastor of the *Thomaskirche*, Sebastian Crell, *Rector* of the *Thomasschule*, and his colleague, the *Conrector* Melchior Weinreich. There is also a madrigal in Italian by Georg Schütz, a Leipzig lawyer and the brother of Heinrich Schütz. As was usual in such poems, the common theme is praise of Schein's skill as a composer, but they are nevertheless worthy of detailed discussion because of what they tell us about contemporary perceptions of music. A musician who had gone to the expense of purchasing a copy of the *Opella nova*, would not have dismissed the texts of the opening pages since they occupy such a prominent position. Lutheran cantors, the musicians who would have bought such publication as this, possessed a high level of education and would have been able to read Latin. Incidentally, only the tenor partbook contains the dedicatory preface and poems; the others just have the title page and the music. This may be a reflection of the persistence of the tenor as the principal, leading part in choral music from the previous century – or

⁴¹ 1. in place of the introit; 2. after the Epistle or Gospel; 3. in place of the Credo; 4. before or after the sermon; 5. after the Sanctus; 6. during communion Floyd Ellsworth Peterson: *op.cit.* p. 61

else it may be simply because the tenor has fewer notes to sing in *Opella nova I*, and therefore more space is available in his partbook.

Epigrams

to the most learned and talented man, Dn. Johann Hermann Schein/
most outstanding musician, director of choral music in the republic of Leipzig,
composer of new and exceedingly beautiful sacred music⁴²

*Vellem aptare tuis NUMERIS mea
metrica verba,
Vino ast vendibili non opus est hedera
Suspensa: SCHEINI, neq vult modo vena
sueta,
Ut solet, in versus pristina jura dare:
Ne UNISONUM, quod Tu bene
concordare dedisti;
DISSONUS ut vates DISSONUM ego
efficcrem*

Jacobus Schultes, D.

I would like to fit my metrical words to
your rhythms
but lofty ivy has no need for marketable
wine,
O Schein, neither does the customary
poetic vein desire to express pristine laws
in verse, as is usual on these occasions,
lest I create unison where you have given
us beautiful harmony;
I, as a dissonant poet, might only make it
dissonant.

Jacobus Schultes, D

Musica noster amor tria praeclarissima
praestat,
Suaviter aeterni cantat in aure DEI.
Angelicas mentes: mortalia pectora mulcet.
Vocibus imparibus dulcisonisque modis.
Quod si sint textus mysteria dia loquentes
Harmoniae Angelicae nomine, jure venit.
Tale opus hoc praesens nobis industria
SCHEINI
Exhibit, ob quod cum fama loquetur anus.
Devoti auditus quod dixeris incentivum.
Dum pariter certant organa cum pueris.
Sit tibi IANE HERMANNE bene, &
DEUS ampliet annos,
Quo plura in melicis commoda ferre queas.

*Johannes Hopnerus, S.S. Theol. Licent. &
D. Nis. verbi Minister.*

Our love, music, provides three most
outstandingly radiant things:
It sings sweetly in the ear of the eternal
God;
It soothes the minds of angels; it soothes
mortal hearts, with unequal voices and
sweet-sounding measures.
As to which, if there are texts speaking of
divine mysteries in the name of angelic
harmony, music comes by right.
The present activity of Schein has
produced just such a work for us,
And because of this his old age will be
eloquent with fame.
Listeners are devoted to the music you
play,
in which instruments contend equally with
the boys' voices
May it be well with you, Johann Hermann,
and may God make full your years,
So that you might compose much pleasing
and beautiful music
*Johannes Hopnerus, S.S. Theol. Licent. &
D. Nis. verbi Minister.*

⁴²'EPIGRAMMA AD *Eruditissimum & ingeniosissimum virum* Dn. Johannem Hermanum Schein/Musicum Praestantissimum, & Chori Musici in Lipsiensi Republica Directorem Novas Harmonias sacras suavissimas edentem.' *Opella nova I op.cit.* p. XII

MADRIGALE

Nella CETERA sonora del S. Giovanni
Hermann Schein, Musico eccellente e
Padron mio suiscerato

1

Dimmi correse Ansione,
Se questa Cetera non sia uguale
A quella di Mercurio, sù la quale
Tu si oave suonando,
Ed al suonar cantando,
Anch' I sassi à la gran TEBE spingeui,
E j muri di macigno ne rendeui,
Affin sossi un appoggio
Contrà j nemicj, ed â gl' amici loggio?

2

Deh taci? tu sei vinto.
Anz' I' dico che questo divin Canto
Avanzi ancor' il tuo con gusto tante
Che l' CIEL dal suon tirato
Se ne mostri quietato,
Di fortificar le tremoli porre
De' nostri cuori sù la PIETRA forte
Della sua santa Chiesa
Per farci externalmente gran difesa.

*Con roca voce
cautiò*

Giorgio Schütz U.J.D.

Madrigal

for the accompaniment of the sweet-
sounding lyre of Signor Giovanni
Hermann Schein, an excellent musician,
and my dearly loved patron

1

Tell me, courteous Amphion,
if this lyre is not the same
as that of Mercury, on which
you play so sweetly,
and sing so sweetly as you play?
Even the stones at the great Thebes were
moved
and the dry rock walls obeyed,
forming a support against the enemies
and a refuge for friends.

2.

Why are you silent? You are overcome.
However, I tell you that this divine song
will become known by virtue of your great
taste:
The heavens, moved by the sound, will
appear calmed;
the trembling gates of our hearts will be
made firm
on the rock of the holy Church,
defending us forever.

*sung in a faint voice,
Giorgi Schütz U.J.D.*

Fleverat antiquos sibi Musica pollui
honores,
Seq libidinibus plusquam servire Jehovae
Invitam, verumq decus sic orsa reposcit:
JOVA DEUS, me redde tibi: tibi debeor;
ah me
Ne sine me, Pater alme, loco meretricis
haberi!

Audiit omnipotens, & sacri fluminis & stro
Impulit egregios animos & musica corda.

SCHEINIUS hos inter ceu lucida
gemma coruscas
Artifici ingenio suspiria sancta piorum
Digerit in numerum, & doctis concentibus
ornat,
Duos gratas certare vices mirabitur ultro
Cui cordi est pietas sic suavior. Ergo
volentes
Haec Domino Cantate, & mecum dicite:
SCHEINI
Vive, atq. ingenio seros sic utere in annos!

Ita precor ex animo
M. Sebast. Crell. Schol. Thom. Rector

Magna figuratum melos aßâ psallere voce
Laus est, & linguâ cor recreare suâ:
Major at organicos concentibus addere
flatus,
Continuaq. sonum constabilire Basi:
Maxima divinos ad honores ista referre;
Laudet ut aeternum Spiritus omnis
HERUM.
Hoc cum tu praestes, immiscens utile
dulci,
Splendet in immensum Lux tua JANE
solum.

*M. Melchior VVeinreich, Ludi Thom.
Conr.*

Music lamented the fact that her ancient
honours were defiled.
And she herself, unwilling to serve lust
rather than Jehova
demanded back true honour, speaking
thus:

'Jove, Holy God, return me to yourself:
It is you to whom I belong; ah, kindly
Father, do not allow me to be held in the
station of a whore.

The omnipotent heard her, and with a
[puff] of holy breath
impelled noble minds and musical hearts.
Among these, like a bright gem among
glittering gems,
Schein, with a craftsman's genius,
arranges into rhythm the holy sighings of
the pious, and adorns them with learned
harmonies.
The way the pleasing antiphonies contend,
one part after another
Is marveled at by those to whom piety is in
this way sweeter to the heart.
So gladly sing these songs to the Lord and
say with me: Schein, long may you live
and use your talent in this way.

*So I pray from the heart,
M. Sebast. Crell. Schol. Thom. Rector*

There is great praise in singing figural
music with the voice
and in refreshing the heart with one's own
tongue;
But there is greater praise in adding the
sounds of instruments to the voices, and
continually supporting the music in the
bass;
The greatest praise, however, is in
rendering those things to the honour of the
divine,
so that every spirit might praise the eternal
Lord.
Since this is what you do, Johann, mixing
what is useful with what is sweet,
May your light shine far and wide.

*M. Melchior VVeinreich, Ludi Thom.
Conr.*

Qui bina aut trine, tua Concertamina,
SCHEINI, aut
Milite quadrino protrahis in medium;
Haud opus exiguum praestas: Sunt Musica,
bella,
Queis victor populi, victor erisque DEI.

Fridericus Deuerlin, Elect. Scabinat. Lips.
Morarius
& Phile-Musicus apponebat

You who bring out into the open twice,
three times
or with a fourth soldier your little
concertos, O Schein,
You provide a not insignificant work:
There is music and there is war,
and through these soldiers, you will be a
victor for the people and a victor for God.

Fridericus Deuerlin, Elect. Scabinat. Lips.
Morarius
& Phile-Musicus apponebat

In the first epigram Jacobus Schultes⁴³ suggests that it is the quality of Schein's harmony which makes his music good, and harmony is superior to unison singing. Johannes Höpner draws attention to the divine qualities of music, which, he says, Schein's music possesses. A hint at Höpner's understanding of the nature of Schein's concertos in the new style comes in his reference to the mixing of different voices and instruments. Furthermore, he describes music as 'our love'. In the next Latin poem Sebastian Crell presents the view that music rightfully belongs to God, and praises Schein for restoring it to this purpose. Like Höpner, Crell also seems to understand that the significance of the *concerto* is in contrasting parts 'contending' with one another. Christian and classical imagery are closely tied together in his poem: 'Musica' is personified and immortalised in the manner of classical poetry; she begins her speech 'Jova Deus', but the Christian assumptions that God is moral and to be praised, and a 'kindly father' prevail. Melchior Weinreich also emphasizes how music should be used to praise God, and, interestingly, presents the view that both instruments and voices making music together is more pleasing to God than voices alone. He suggests that music has healing properties in that it refreshes the heart; the virtue of Schein's art rests in the way he 'mixes what is useful with what is sweet.' The final Latin poem by Fridericus Deuerlin⁴⁴ applies military imagery to music and the poet places music and war in apposition. Here we might speculate that he had in mind confessional conflict, and the political situation

of Lutheranism in Saxony in 1618; Deuerlin certainly takes the view that music is a spiritual weapon. Like Sebastian Crell, 'Giorgi' Schütz also combines classical and Christian imagery in his Italian madrigal, attributing the mystical qualities of Amphion's music to Schein's. He concludes by affirming the positive effect these qualities of music will have on the (Lutheran) Church: 'the trembling gates of our hearts will be made firm on the rock of the holy Church, defending us forever.' In spite of the classical imagery used in these poems, all the ideas clearly communicate Luther's distinctive theology of music.

A number of significant questions are raised in the publication of *Opella nova I*. Firstly, why is the quality of the new Italian style a positive selling point for a volume of German Lutheran music? Secondly, where does Schein's knowledge of the Italian style come from, since Schein himself never travelled outside Saxony? Why does a work which is primarily intended to promote 'Christian contemplation' attract such attention from the city council? Is there any significance in Schein's fear of his work being met with ungratefulness in some quarters? And then considering the epigrams, how was it that pagan, classical imagery could be used so freely in a work which was so clearly intended for Christian, Lutheran purposes? Why should the addition of a *basso continuo* make music more praiseworthy? Answers to these questions will be explored in the comparative analysis of the music in chapter three and the discussion about the significance of the new Italian style in Schein's work in chapter four.

⁴³ Nothing more is known to the present author about this person, other than the information given here.

⁴⁴ Likewise no more information is known about this person.

Michael Praetorius' *Syntagma musicum* volume III (1619) as a companion to Schein's work

In his preface to *Opella nova I* Schein says he was unsure about publishing his concertos 'because this kind of Concerto is not yet well-known' in Germany. Schein's older contemporary Michael Praetorius (1571-1621) echoes this concern and seeks to remedy it in the third volume of his great documentary treatise, *Syntagma musicum*, in which he deals with the musical forms of his day. His main aim in this volume is to give a systematic description of the Italian names and concepts used in music for the benefit of German-speaking musicians. Since it describes current practice from a German perspective, it is a useful document to be studied in conjunction with a discussion of Schein's works. The year of publication, 1619, is one year after Schein published his first work expressly labelled 'auf Italiänische Invention'.

In the first dedicatory preface, addressed to the city council of Nuremberg, Praetorius writes on the subject of new Italian music:

'At the present time, particularly in Italy, a number of musical compositions and songs are being written and prepared for publication which are in a completely different style and manner than in former times; in these several unknown Italian words and terms and manners are used with the result that not every musician is comfortable about performing them... in this third volume I have therefore set out:

- I. Firstly the names of all the Italian, French, and English songs now used in Germany, and their significance, dissemination and nature.
- II. Secondly, descriptions of various miscellaneous matters, not just of a general nature, but also exact and clear explanations which will be useful for distinguished theorists and practical musicians.
- III. And thirdly, how to understand the Italian and other musical terms, what to call the instruments in the Italian language; how to write and properly employ the General-Bass (which is a totally new Italian invention, and wonderful and useful)...; similarly how to perform and order a Concerto, a German or Latin motet scored for various choirs, with ease; and then all the other things which belong in this new art of music.

I have brought the information together partly from some prefaces by Italian authors, partly from verbal accounts of some Italians and people who have studied in Italy, and partly from my own thoughts and modest invention.⁴⁵

Praetorius, like Schein, was firmly rooted in Lutheranism and never travelled to Italy; Blume describes him as coming from the 'altprotestantische Tradition'.⁴⁶ He studied theology at the University of Frankfurt an der Oder where his brother was professor of theology. He held an organist's post in Frankfurt before taking up a position as organist at the court of Duke Heinrich Julius of Brunswick-Wolfenbüttel in 1595, and was later promoted to the position of Kapellmeister in 1604. During this time he is known to have visited Regensburg, meeting place for the strictest Lutherans, and the court of Landgrave Moritz of Hesse at Kassel,⁴⁷ Schütz's patron, who sent Schütz to study in Venice. In 1613 Praetorius was called to the Saxon electoral court of Elector Johann Georg I, initially for one year, the period of mourning after the death of his employer Duke Heinrich Julius, where he was to deputize for the ageing electoral Kapellmeister Rogier Michael. Praetorius stayed in Dresden for two and a half years, and even after he left he retained contacts there. Here he would certainly have met

⁴⁵ 'Weil aber jetzo/ sonderlich in Italia auß dermassen viel Musicalische Compositiones und Gesänge/ so gar uff ein andere Art/ Manier und Weise/ als vor der zeit/ auffgesetzt/ und mit ihren applicationibus an Tag kommen und zum Truck verfertigt sein und noch werden/ darinnen so mancherley unbekante Italianische Vocabula, Termini und modi begriffen und verhanden/ da sich ein jeder Musicus darin nicht wol richten und schicken kan...So hab ich in diesen Tertium Tomum, I. Erstlich die Namen aller Italianischen/ Französischen/ Englischen/ und jetzo in Teutschland ublichen Gesängen/ deroselben signification, distribution und description: 2. Zum Andern/ von etlichen andern unterschiedenen Sachen/ so nicht allein gemeinen/ sondern auch/ den vornehmen Musicis Theoricis und Practicis zu wissen nicht undienlich/ richtige und verständliche erklerung gethan: Und dann wie 3. zum Dritten/ die Italianische und andere Termini Musici und Vocabula zuverstehen/ die Instrumenta Musicalia in Italianischer Sprach zu nennen und abzuteilen: Der General-Baß (welches gar einen neue Italianische Invention, auß dermassen herrlich, nützlich)...zu tractiren und recht zu gebrauchen; Deßgleichen wie man ein Concert, Teutsche oder Lateinische Motetam so uff viel unterschieden Chor gesetzt/ mit guter bequemligkeit disponiren und anordnen könne/ und was sonst andre mehr Sachen darinnen begriffen/ welches alles meistentheils uff jetzige neue Art der Music accomodiret und gerichtet; So ich zum theil aus etlicher Italianischen Musicorum praefationibus; Zum theil aus etlicher Italorum, und derer so in Italia versiret, mündlichen Bericht; Zum theil auch aus meinen selbst eigenen Gedancken und geringen Invention verfasst/ conscribiret und zusammengebracht.' *Syntagma III* pp. 3-4

⁴⁶ Friedrich Blume: *Das monodische Prinzip in der protestantischen Kirchenmusik*. (Leipzig, 1925) p. 56

⁴⁷ Blankenburg: 'Praetorius', *NG* 15, pp. 188-192. There is evidence that he stayed at Kassel in 1605 and 1609. Schütz was at the Kassel court chapel for a relatively long time, between the ages of 13 and 22, (Hans Joachim Moser: *Heinrich Schütz His Life and Work* trans. by Carl F. Pfatteicher, 2nd edn (Missouri, 1959) p. 44) so he may well have encountered Praetorius at least on his first visit in 1605.

Schütz - after he had returned from his first Italian visit, and become acquainted with Italian music and musicians,⁴⁸ and may also have made Schein's acquaintance.⁴⁹

In his youth Schein had been a *discantist* at the Dresden court (1599–1603), and there are indications that he still had close connections with the Dresden musical scene after he left. His *Musica Boscareccia* (1621), the secular collection which follows *Opella nova I*, is dedicated to two Saxon electoral princesses, the first Hedwig, widow of Christian II, the other Magdalena Sibylla, wife of the ruling Elector Johann Georg I; in the dedication Schein refers to the electoral 'Affection' for music, and offers his work for their 'Tafelmusik', which he says he has heard praised by many, including the eminent musicians currently in their service.⁵⁰ These musicians may well have included Michael Praetorius and Schütz, who took up the position of Kapellmeister in 1617.⁵¹ One may speculate as to the motivation behind this dedication: Schein mentions his gratitude for the favour shown him by the Elector in the past and the electoral copyright privilege he had been granted,⁵² so it was certainly intended as a token of gratitude. He also says, however, that he hopes to recommend himself to the Elector's most gracious affection and assures him of his service: did he perhaps have aspirations towards a position at the electoral court, the environment which was so informative for Praetorius? The 'report' from Schein's funeral oration tells that after he finished his schooling at Schulpforta he returned to Dresden and received a 'Cantorey

⁴⁸ It is, however, conspicuous that Praetorius does not mention Schütz's name even once in *Syntagma III*.

⁴⁹ Schein was employed by Gottfried von Wolffersdorff at Weißenfels between 1613-1615, and from thence he went to the Weimar court. Schein, however, had already established links with the Dresden court from the time of his musical training there, and his employer Gottfried von Wolffersdorff had links there; it was probably he who secured the position of Kapellmeister in Dresden for Schütz. (*JHS* pp. 14-15)

⁵⁰ 'besonderen auch von deren jetzo habenden vornehmen Musicanten, und andern mehrmals unterthänigst preisen hören.....' *Musica Boscareccia NAsW* Bd. 7 p. XI

⁵¹ *JHS* pp. 51-2

⁵² 'So habe ich demnach E.E.Ch.Ch.G.G. Ich solches wiewol schlechtes Wercklein/ theils/ mein danckbarlichstes gemüht für alle damals mir erzeugte Churf. Gnade/ wie auch für jüngst ertheiltes Churf. Privilegium zu erweisen/ theils/ dieselben verhoffentlich zu rallegriren; und dann auch sonderlich zu dero gnädigsten Affection mich zu raccommandiren, unterthänigst zuschreiben sollen und wollen.' *Musica Boscareccia op.cit.* p. 7

Stipendium' to enable him to study at either Leipzig or Wittenberg University. There was, however, a condition attached, according to the rules set down in the 1592 'Kantoreiordnung': at the end of his studies, if he was suitable to serve as a tenor or alto in the *Cantorei* he was to make himself available and return.⁵³ Schein did not return to the electoral *Cantorei* as a singer, but we see from this that with his copyright privilege and education he clearly stood in the Elector's favour and retained contacts there.

All three volumes of Praetorius' *Syntagma musicum* are listed in Göhler's catalogue of music and musical writings available at the Frankfurt and Leipzig book fairs.⁵⁴ The third volume is listed in 1620. Schein was certainly in Leipzig at this time, and as a bibliophile he may well have encountered it.

Schein himself also completed a theoretical treatise, entitled *Manuductio ad musicam poeticam*. Unfortunately it remained in manuscript, and the work is now lost, so we can only speculate about what it contained. Given the reference to *musica poetica* in the title it probably dealt with the basic principles of composition, possibly following Calvisius' treatise, *Melopoeia, sive Melodiae condendae ratio, quam vulgo Musicam Poeticam vocant* (1592), in which emphasis is placed on a close relationship between text and music, between *ars musica* and *ars oratoria*.⁵⁵ Another brief reference to Schein's activity as a writer and

⁵³ quoted in *JHS* p. 10. Appendix A contains the full text of Schein's funeral oration.

⁵⁴ Göhler: *op. cit.* p.64. nos. 1150 - 1156. The first volume (1614/15) was written primarily for clerics and learned readers, and was on the subject of the history of vocal and instrumental music in church. Of particular significance is its account of Johann Walther's collaboration with Luther. The second volume *De Organographia* (1618/19) (which was dedicated to the Leipzig city council, and contains a tribute to a number of eminent Leipzig musician-scholars) gives detailed information about the instruments of the time, and gives particularly thorough treatment of the organ..

⁵⁵ Arno Forchert: 'Musik und Rhetorik im Barock', *Schütz-Jb* 7-8, p. 14 Schein's work is listed in Mattheson's *Die musikalische Ehrenpforte* (1740) in a list of books and manuscripts in the possession of Valentin Bartholomaeus Hausmann. It is also mentioned in Grenser's *Geschichte der Musik...in Leipzig, der 1840*: 'Schein also left behind a manuscript entitled 'Some teachings, which a beginner in the art of *Musica poetica* should know.' It also exists under the title *Manuductio ad musicam poeticam*.' ('Er hinterließ auch ein Manuscript, betitelt 'Etliche Lehren, so einem *Incipienten* in der *Musica poetica*, wie sie genennet wird, vornehmlich zu wissen von Nöthen. Es existirt auch unter dem Titel *manuductio ad musicam poeticam*.' quoted

theorist suggests that his work overlapped with Praetorius' in one particular area. An important chapter in *Syntagma III* outlines the main features of the new Italian singing style, principally for the benefit of boys.⁵⁶ At the end of the chapter Praetorius explains that the technique is best learnt simply from examples, and he promises a separate work on the subject with many examples.⁵⁷ Unfortunately this work never materialized. Andreas Herbst refers to this projected work by Praetorius in his own treatise on the very subject which Praetorius had planned to cover, *Musica Practica sive Instruction pro Symphoniacis* (Nuremberg, 1642). Herbst says in his introductory remarks that not only Praetorius, but also Johann Hermann Schein, Kaspar Kittel and others, too, had promised such an instructive work, but not fulfilled their promises. He writes that Schein was prevented from doing so by an early death.⁵⁸

Praetorius discusses the term 'concerto' at length in *Syntagma III*. It is dealt with in the second chapter under the heading 'On the songs which have sacred or serious secular texts: such as concertos, motets and *falso bordon*.'⁵⁹ He explains that there are two types of concerto; the first he calls simply 'Cantione Harmonica,' and refers to Viadana as its inventor. He summarizes the main points from Viadana's preface to his *Cento concerti ecclesiastici* (1602), and at the end of the summary Praetorius also adds his own observation,

in *JHS* p. 39) (Prüfer gives some information about Grenser's work. (*JHS* p.10) Its full title is *Geschichte der Musik, hauptsächlich aber des Großen Konzert- und Theater-Orchesters in Leipzig, 1840*. The work remained in manuscript, and the details it gives about Schein's time in Leipzig are unreliable and in need of revision, and unfortunately the author omits to name sources. At Prüfer's time of writing (1895) it was held in the Bibliothek des Vereins für die Geschichte Leipzigs.)

⁵⁶ 'Instructio pro Symphoniacis/ Wie die Knaben, so vor andern sonderbare/ Lust und Liebe zum singen tragen, uff jetzige Italianische Manier zu informieren, und zu unterrichten/ seyn.' *Syntagma III* p. 180

⁵⁷ '..... It is highly necessary that all *Cantores* or singers practise singing and articulation from youth, and learn about it. As to how this may happen, and how one can thoroughly and conveniently apply oneself to this new Italian manner, and discipline oneself in the art of good singing, how to express the accents and affects and how to produce the trills, 'Gruppen' and other coloraturae: these things will be handled in a special little tract which, with God's help, will appear shortly. (In writing it Giulio Romano, otherwise called Giulio Caccini de Roma, and his *Le nuove Musiche* and Gio. Battista Bovicelli have been especially useful.)' translated from *ibid.* p. 240

⁵⁸ here quoted from Joseph Müller-Blattau: *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Kassel, 1963) p. 14

saying that at that time composers in Italy were publishing very few madrigals, but rather were producing such concertos for two, three and four voices with organ continuo instead, reinforcing the point that Viadana's invention was extremely popular.⁶⁰ This is certainly the category of 'concerto' to which Schein's settings of *Opella nova I* belong.

Praetorius' second definition of 'concerto' refers to music in which groups of instruments and voices play and sing together, one group after the other, 'competing, as if one always wants to be first and make itself heard more clearly than the other.'⁶¹ He says that the word is derived from the Latin verb 'concertare,' meaning, in German, 'scharmützel,' to skirmish with an enemy. 'But,' he writes, as if this might sound contradictory, the elegant and proper use of this meaning of 'concerto' is for a choral piece in which high and low-pitched choirs are set against each other, and also sing together.⁶² The type of concerto Praetorius had in mind here is the Venetian polychoral genre of Croce and Giovanni Gabrieli.

Claude Palisca discusses the word 'concerto' in his book on Baroque music, and takes the view that Praetorius caused much confusion about its meaning with this second definition. He writes that the Italian noun 'concerto' simply refers to an ensemble of various instruments and/or voices, or a composition for such an ensemble, and is derived from the Italian verb

⁵⁹ 'Von denen Gesängen/ Welche Geistliche und/ gravitetische weltliche Texte haben: Als/ Concerti, Motetae, und Falso Bordoni.' *Syntagma III* p. 4

⁶⁰ '...Wie es denn auch am Tage, daß jetziger zeit in Italia fast alle, oder ja die meisten Componisten gar wenig von Madrigalien, meistentheils aber uff diese und dergleichen Art gerichtete sehr herrliche Sachen, welche sie mit einer eintzigen, zwo, dreyen, und vier Stimmen cum Basso generali pro Organo (darvon hinten in 3. parte mit mehrern, sol gesagt werden) in druck herfür kommen lassen/ Concertos, concentus ac Motettas indifferentur nennen und inscribiren.' *ibid.* pp. 17-18

⁶¹ '2. Inspecie a Concertando. Wenn man unter einer ganzen Gesellschaft der Musicorum etzliche, und bevorab die besten und fürnembsten Gesellen heraus sucht, daß sie voce humana, und mit allerley Instrumenten,..., einer nach dem andern Chorweise umbwechseln, und gleich gegen einander streitten, also, daß es immer einer dem andern zuvor thun, und sich besser hören lassen wil.' *ibid.* p. 5

⁶² 'Daher auch das Wort Concerti sich ansehen lest, als wann es vom Lateinischen verbo Concertare, welches mit einander scharmützel heist, seinen Ursprung habe. Fürnemblich und eigendlicher aber ist dieser Gesang ein Concert zu nennen, wenn etwa ein niedriger oder hoher Chor gegen einander, und zusammen sich hören lassen: Welche art, ob sie wol auch in Cantionib. Sex. vocum gebraucht wird, kan es doch mirgend besser als in denen, so mit vielen Stimmen uff 2.3.4.5. oder mehr Chor gesetzt seyn, angeordnet werden.' *ibid.* p. 5

‘concertare,’ which means to coordinate or unite a varied group of players or singers. He expresses doubt that any idea of bellicose opposition within the music existed in the minds of seventeenth-century composers, and suggests that Praetorius was misled by a pun made by Ercole Bottrigari in his dialogue *Il Desiderio* (1594).⁶³ It seems, however, that it was not just Praetorius who interpreted the Italian term ‘concerto’ in this way. Some of the dedicatory poems from *Opella nova I*, described above, contain references to Schein’s concertos as being about competition between parts - in the final poem, for example, the singers are likened to soldiers, and Sebastian Crell speaks about ‘how the pleasing harmonies contend.’ The poets were, of course, addressing a new concept, and probably arrived at their conclusions about its nature from their knowledge of the Latin language in which there is only one verb ‘concertare’, rather than Italian.

Praetorius goes on to define the word ‘Motecta’, and this section also casts further light on the term ‘concerto’. He switches from German to Latin at this point, which enables him to discuss the Latin etymology of the word, and, though he does not say so, seems to be a reflection on the association of this older genre with Latin texts. He points out that many Italian composers use both the terms ‘concerto’ and ‘motet,’ and gives comprehensive lists of which composers use which terms, mentioning over 90 Italian names.⁶⁴ He then suggests some possible criteria for differentiation between the two: in a ‘concerto’ one part follows another in imitation, and then both sing the phrase together, competing to see who can do it best;⁶⁵ a few composers reserve ‘concerto’ for works in the madrigalian style, and ‘motet’ for

⁶³ Here the characters talk about the difficulty of getting an ensemble of different kinds of instruments to play together harmoniously with their different tunings, and complain that the result is a ‘concerto’, a word used by Cicero and Pliny, from an entirely different root: the verb ‘concertare’, meaning to contend or fight, but whose noun is more usually ‘concertatio’. Palisca: *Baroque music* Second edition (Englewood Cliffs, New Jersey, 1981) p. 66

⁶⁴ *Syntagma III* pp. 7-8

⁶⁵ ‘und also gleichsam miteinander concertiren, wer es zum besten heraus bringen kan’ *ibid.* p. 8

works in the style of Orlando di Lasso;⁶⁶ others use 'concerto' for polychoral structures, in which the music itself is simple and does not contain elaborate variations and fugal writing, and 'motet' for more polyphonically complex works for up to eight voices.⁶⁷ These criteria will provide useful pointers for identifying new Italian 'concerto' features in Schein's *Opella nova* in the analysis of chapter three.

The subject of the continuo bass is given thorough treatment by Praetorius; it is discussed in a lengthy chapter entitled 'De Basso Generali seu Continuo.'⁶⁸ On its origin, he writes that it is so called because it 'continues from beginning to end, and, as a general part, contains the whole of the motet or concerto within it.' He acknowledges Viadana as its inventor.⁶⁹ As he goes on to explain more about the practice and how it should be executed it becomes apparent that Praetorius perceived its advantage to be primarily in its expediency, and not so much in stylistic advance. For example he reports that the continuo part is called 'Guida', or 'Dux', ('guide' or 'leader,') by some; and in his own view its chief benefit is that it represents a 'compendium', a summary of the whole piece for the director. This is particularly useful in polychoral works, where the accompanist for each choir is saved the work of having to copy down the parts he must play from the partbooks and instead is advised to mark in red ink on the continuo part where he must play; in addition the continuo part enables the director himself to do more than simply give the beat and he can give the parts their entries, since he

⁶⁶ 'Die wenigsten aber den unterschied gehalten, daß die Motetten uff rechte Orlandische Motetten, die Concert aber uff Madrigalische Art gesetzt haben.' *ibid.* p. 8

⁶⁷ 'Daß die Concert, uff etliche unterschiedliche Chor gerichtet, meistentheils ohne sonderbare Variationes und Observationes der Fugen gar schlecht: die Motetten aber majori industria & artificio, und nicht uber 8 Stimmen gesetzt werden.' *ibid.* pp. 8 -9

⁶⁸ *ibid.* p. 124

⁶⁹ 'Der Bassus generalis seu Continuus wird daher also genennet, weil er sich vom anfang biß zum ende continuiret, unnd als eine Generalstimme, die ganze Motet oder concert in sich begreiffet; Wie dann solches in Italia gar gemein, unnd sonderlich jetzo von dem trefflichen Musico Ludovico Viadana, novae inventionis primario, als er die Art mit einer, zween, dreyen oder vier Stimmen allein in eine Orgel, Regal, oder ander dergleichen Fundament Instrument zu singen erfunden, an Tag bracht, und in druck außgegangen ist; So dann nothwendig ein solcher Bassus Generalis und Continuus pro Organaedo vel Cytharaedo, & c. tanquam fundamentum, vorhanden seyn muß.' *ibid.* p. 124

has the whole piece before him. Another comment that the organist, even if he cannot play directly from the figured bass, can more easily write out his own score or tablature from it than he would otherwise be able to do, betrays the fact that Praetorius did not perceive continuo writing to lie outside the framework of counterpoint.

The first quality Praetorius lists for organists playing continuo is, in fact, a good understanding of counterpoint. He lays great stress on the importance of noting every chord position and dissonance in the figures for the sake of the counterpoint. On this point he quotes the Italian composer Bernardo Strozzi and the third book of his *Affettuosi Concerti Ecclesiastici*,⁷⁰ who says: 'And indeed I have heard sundry persons, and found by actual experience that, by the aid and employment of the figures in question, they treated and played the motets of Palestrina (which, as every one well knows, are admirably constructed in accordance with the rules, filled with imitations, and, in short, intricately interwoven and with beautiful ties and syncopations) in such a manner that it seemed to the hearers quite as though they had all been set out in complete tablature, since they heard nothing that sounded amiss in the playing.'⁷¹

Praetorius quotes Viadana's preface to the *Cento concerti* (1602) almost word for word for details on how the organist should play, though he does add a few details of his own, and some from Agostino Agazzari, for example on the subject of organ registration. In an appendix to the chapter he adds that if two or three voices are singing alone with the *Generalbaß*, it is advisable and even essential that another bass instrument such as a bassoon,

⁷⁰ This volume is not listed in *RISM* and so we may conclude that it is lost. Unfortunately it is not listed in the Leipzig and Frankfurt book fair catalogues, and the present author has no information on it.

⁷¹ 'Wie ich dann etliche gehört, auch in effectu probiret, daß sie die Motetten des Palestrini (welche, wie jedermann wol weiß, gar trefflich nach den Regulen formiret, fugiret, und in summa mit schönen Ligaturen unnd Syncopationibus vermengen und intriciret seynd) mit hülff und zuthun solcher Signatur der Numerorum dergestalt tractiret und geschlagen haben, daß sie den Zuhörern nicht anders vorkommen, als wenn sie alle in der

dulcian or trombone, or best of all, a violone, should play with them. He suggests that cantors should learn to play the violone themselves, since there are few good players in the schools, and it helps to refine and strengthen the 'Fundament,' or bass line.⁷² Whether Schein had good bass players at his disposal in Leipzig remains an open question, but nevertheless the scoring of the *Opella nova I* concertos corresponds exactly with Praetorius' recommendation.

Viadana's instructions for the *Generalbaß* are confined to the organ. Praetorius goes beyond this and includes a section for 'lutenists, harpists etc.' He begins by saying: 'Everything that has been said must also be observed on the lute, harp, chittarone or theorbo, when they are being used as the continuo instrument and accompanying one or more voices.'⁷³ There is no reason to suppose that string continuo accompaniment was not also a performance option for the *Opella nova I* concertos, especially since Schein says that they were performed outside the church.

Praetorius concludes the chapter with a lengthy quotation from Agazzari, explaining three reasons for the introduction of the continuo. This seems to be Praetorius' own translation from the Italian, and the three statements stand out in larger type than the rest of the page:

volkommenen Tabulatur gesetzt weren, dieweil sie keine dissonantien im schlagen gehört haben.' *ibid.* pp. 129-130 translation from F.T. Arnold: : *The Art of Accompaniment from a Thorough-Bass* (London, 1961) p. 95

⁷² 'Ist diß auch sonderlich zu mercken, Wenn 2. oder 3. Stimmen allein in den GeneralBaß, denn der Organist, oder Lauttenist für sich hat, und draus schlägt, gesungen werden; Daß es sehr gut, auch fast nötig sey, denselben GeneralBaß mit einem BaßInstrument, als Fagott, Dolcian oder Posaun, oder aber, welchs zum allerbesten, mit einer Baßgeigen, darzu machen lest. Darumb ich dann etliche Cantores darzu ermahnet, und were sehr zu loben, wenn es ihrer viel also vor die hand nehmen, daß sie sich uff einer Baßgeigen, den Baß im Chor mitzustreichen, (welches dann gar eine leichte Kunst ist) exerciren möchten, welches, weil man in allen Schulen nicht allezeit gute Bassisten haben kann, das Fundament trefflich zieret und stercken hilfft.' *Syntagma III* p. 145

⁷³ 'Es mus nun alles vorgesagte eben also/ auch auff der Lautten/ Harffen/ Chitarron oder Theorba, wenn sie als Fundament Instrument gebraucht/ und eine oder mehr Stimmen darein gesungen/ in Fleissige auffacht genommen werden.' *ibid.* p. 146

- '1. Because of the current custom and style of singing, whereby one composes and sings at the same time, as if one was giving an oration.
2. For the sake of convenience.
3. Because of the number and variety of works and parts which are necessary for music-making.'⁷⁴

In the explanation which follows, it becomes clear that the last two reasons are arrived at by comparison of figured bass with tablature. If an organist in Rome were to write out all the music he had to play in a single year in tablature he would have a library 'bigger than that of a doctor of law,' quotes Praetorius from Agazzari. The figured bass has the advantage of being more concise because it is not necessary to notate all the parts. Agazzari's first reason, on the other hand, suggests that a new style of music was associated with the continuo. This quotation by Praetorius shows that the new 'invention' of the continuo in Schein's time represented a new stylistic ideal as well as a more practical substitute for tablature, in spite of his emphasis of the latter.

⁷⁴ '1. Wegen der jetzigen gewohnheit und styli im singen/ do man Componiret und singet/ gleichsam/ als wenn einer eine Oration daher recitirte. 2. Wegen der guten Bequemligkeit. 3. Wegen der grossen Menge/ Varietet und Vielheit der operum und partium/ so zur Music von nöthen seyn' *ibid.* p. 149 This is taken from Agazzari's *Del sonare sopra il basso* (Siena, 1607) The complete text is translated in Strunk: *op.cit.* pp. 424-431

Schein's publications in between the two volumes of the *Opella nova*

After the first volume of the *Opella nova* Schein kept to the promise he expressed in the *Banchetto Musicale* of 1616 to publish sacred and secular works alternately: below is a list of the collections published in between the two volumes of the *Opella nova*:

1618 *Opella nova*/ Erster Teil Geistlicher Concerten/ Mit 3, 4 und 5 Stimmen/ zusamt dem General-Bass/ auff jetzo gebräuchliche Italiänische Invention.

(1618 *Opella nova*. First part of spiritual concertos for 3, 4, and 5 voices and continuo bass, in the new Italian style currently being practised.)

1621 *Musica Boscareccia*/ Wald-Liederlein/ Auff Italian-Villanellische/ Invention/ Beydes für sich allein mit leben-/diger Stim, oder in ein Clavicimbel,/ Spinet, Tiorba, Lauten etc. Wie auch/ auf Musicalischen Instrumenten an-/mutig und lieblich zu spielen

(1621 *Musica Boscareccia*. Wald-Liederlein. (Songs from the Woodlands). In the Italian villanelle style. Suitable for both unaccompanied performance, and performance with the accompaniment of... a clavicimbel, spinet, theorbo, lute etc. Alternatively they can be performed pleasingly and beautifully on melodic instruments.)

1623 FONTANA D'ISRAEL/ ISRAELS BRÜNLEIN/ Auserlesener Krafft-Sprüchlin/ Altes und Newen Testaments/ Von 5. und 6. Stimmen sambt/ den General Bass,/ auf eine sonderbar Anmutige Italian Madrigalische Manier,/ Sowol für sich allein mit lebendiger Stim,/ und Instrumenten/ Als auch in die Orgel, Clavicimbel bequemlich zugebrauchen.

(1623 *Fontana d'Israel*. The Fountain of Israel. Selected uplifting verses from the Old and New Testaments, set for 5 and 6 voices and continuo bass. Composed in the particularly charming Italian madrigal style. Equally suitable for unaccompanied voices and instruments and accompaniment by an organ or clavicimbel.)

1624 DILETTI PASTORALI/ Hirten Lust,/ Von 5. Stimmen, zusamt dem/ Basso Continovo./ Auff Madrigal-manier

(1624 *Diletti Pastoral*i. Shepherd's Desires. For 5 voices and continuo bass. In the madrigal style.)

1626 OPELLA NOVA/ Ander Theil,/ Geistlicher Concerten/ mit 3., 4., 5., und 6. Stimmen zusamt dem General-Baß/ Auff jetzo gebräuchliche Italiänische Invention

(1626 *Opella nova*. Second part of spiritual concertos, for 3,4,5, and 6 voices and continuo bass. In the new Italian style currently being practised.)

The catalogue of Schein's publications in Prüfer's biography reveals that several of the pieces contained within these volumes were composed as *Gelegenheitskompositionen* for weddings,

funerals and other particular events and had already appeared as single prints. Prüfer suggests, for example, that the whole of *Diletti Pastoralis* is made up of *Gelegenheitskompositionen*.⁷⁵ In the preface to the second volume of the *Opella nova*, Schein says that he had chosen the concertos from the 'already quite large store of music' he had to hand.⁷⁶ It seems therefore that he planned his publications carefully and did not publish indiscriminately whatever he had composed and thought worthy of publication. There is a structure in his output which suggests it is to be viewed more as a whole rather than as consisting of individual works. The secular works balance the sacred ones, which is a point worth noting in a composer employed by the Church in a position which made big demands on his time and energy.

Schein published all of the works listed above independently, 'im Selbstverlag.' Rudolf Wustmann describes this as a bold move on Schein's part, and suggests that it was enforced by uncertainty and impoverishment in the music publishing trade as a result of the Thirty Years War.⁷⁷ As has already been pointed out, it entailed considerable financial risk for Schein himself, but it seems such was his desire to publish that it was a risk he was willing to take. In the first part of *Musica Boscareccia* (1621) he expressly thanks the Elector of Saxony for the 'Druckprivilegium' which had been granted to him; in the preface to *Fontana d'Israel* (1623) he says that he has published the collection in spite of the considerable cost to himself.⁷⁸ The most detailed information on this aspect of his work comes in a note, 'Auvertimento' (sic.) in *Opella nova II* (1626):

⁷⁵ JHS p. 66

⁷⁶ 'das ich aus meinen zwar allbereit bei händen habenden grösserem Musicalischen Vorrath....eligirt' 'Widmungsvorrede' to *Opella nova II*. NAsW Bd. 5 p. XI

⁷⁷ quoted in Adam Adrio: 'Die Drucker und Verleger der musikalischen Werke Johann Hermann Scheins', in *Musik und Verlag: Karl Vötterle zum 65. Geburtstag* p. 128

⁷⁸ 'wiewol nicht ohne schwer fallende Unkosten,' quoted in Adrio: *ibid.* p. 135

'I have been informed by reliable sources both in writing and by word of mouth that a number of book-dealers both here and elsewhere, when asked for my already published musical works, have denied all knowledge of them, saying that they are not yet out or on the other hand that they are no longer available or to be got hold of, because I published them myself, and not without particular attention to their correctness – the reason anyone can understand. And so I have regarded it as absolutely necessary to inform and warn all and sundry hereby that this present little work, like all my previously published and, God willing, yet to be published little works, are to be had exclusively from me at the School of St. Thomas here in Leipzig or from whomever among the book-dealers I choose to make them over to in return for proper payment.'⁷⁹

Adam Adrio concludes that the motivation for Schein's 'Selbstverlag' was purely financial,⁸⁰ however perhaps it was also a method by which Schein could ensure that his works would reach publication as collections in the form and structure that he intended. Schein the poet and composer (for he himself was the author of the secular poetry that he set), seems to have had an awareness of his work which went beyond producing music that would merely be 'gebraucht'.

A second aspect of the homogeneity of Schein's works which the above list reveals is the persistence of the Italian style in all the titles. The composer embraces several different major genres in common currency in Italian music: sacred concerto, villanelle, sacred and secular madrigal.

Completion of the list of Schein's works to include the major collections published before and after the two volumes of the *Opella nova*, shows how wide-ranging his output was. The

⁷⁹ 'Demnach Ich glaubwürdig so wol Schrift: als auch mündlich berichtet/ Als ob etzliche Buchführer/ allhier uñ anderswo/ meine bißhero ausgegangene Musicalische Sachen/ weil ich dieselben nicht ohne sonderbares bedencken der *Correction* selbst verleget/ wenn darnach gefragt worden/ als ob sie entweder gar nicht heraus/ oder sonst nicht mehr verhanden und zubekommen weren/ (die ursach verstehet jederman) verleugnet haben sollen: So habe ich eine notdurfft zuseyn erachtet/ männiglich solches hiermit nachrichtiglich zuveravisiren, daß nicht allein dieses jetzige/ Sondern auch alle andere meine hievorige / und noch (geliebt es Gott) künfftige verlegte Wercklein/ einig und alleine bey mir/ auff der Schulen zu S. Thomas allhier in Leipzig/ oder doch wem ich solche etwa unter den Buchführern umb gebührlich zahlung überlassen möchte/ zubekommen seyn.' *Opella nova II* NAsW Bd. 5 p. XIV

⁸⁰ 'Es waren also offensichtlich wirtschaftliche Gründe, die zu Scheins "Selbstverlag" geführt haben.' Adrio: 'Die Drucker und Verleger' *op. cit.* p.135

works preceding *Opella nova I* have already been mentioned: a collection of secular songs and instrumental dance music, *Venuskrantzlein* (1609), a collection of motets, *Cymbalum Sionium* (1615), and a volume consisting purely of instrumental dance music, *Banchetto Musicale* (1617). After *Opella nova II* there came two more volumes of the *Musica Boscareccia* (1626, 1628), another small collection of light-hearted songs entitled *Studenten-Schmaus/ à 5. Einer löblichen Compagni de la Vino-biera* (1626) ... and then his *Cantional* (1627), a Lutheran, Saxon *Gesangbuch*.

Schein's *Musica Boscareccia* collections became the best known of his works. Here we will consider the first in the series, the volume of 1621, which was Schein's next publication after *Opella nova I*. The title page gives information about the work not only through the words themselves: Italic and Gothic script styles are mixed as in *Opella nova I*, and a wealth of emblematic depictions crowd the page (see figure 1.3). Cupid is poised to shoot his arrow in the top right hand corner; a lyre player in the middle on the left-hand side accompanies a singer on the right, a woman who wears the electoral feathers on her headdress. The work is dedicated to two Saxon electoral princesses, Hedwig, widow of Christian II, and Magdalena Sibilla, wife of the ruling Elector, Johann Georg I, so perhaps this figure represents them. Below is a woodland scene of music-making and dancing, which no doubt is intended to reflect the nature of the music. The letters 'I.J.S.' can be made out in the plate at the base of the inscription.⁸¹

⁸¹ These initials no doubt refer to 'Johann Hermann Schein', however it is ironic to note in passing that they were also familiar in the seventeenth century as the initials of the phrase 'Jesum Hominum Salvatore', often used by the Jesuits.

Figure 1.3 Title page of *Musica Boscareccia* (I. Teil) (1621)⁸²



⁸² NAsW Bd.7 p. X

Some commentators have perceived a similarity between *Musica Boscareccia I* and *Opella nova I*: Rauhe maintains that Schein transposes Viadana's sacred concerto style into secular music here, with the continuo bass and concerto style.⁸³ In the preface to the *NAsW* edition Joachim Thalmann asserts that there are features of the concerto style ('konzertierende Züge') in nearly all the pieces in all three volumes.⁸⁴ Schein would probably have agreed. Following the dedicatory preface he adds a note on the various ways in which this music for three voices and continuo bass can be performed ('Instructio pro simplicioribus'): any of the voice parts may be sung alone, the discant parts can be sung by tenors, the second discant part only may be taken by a tenor, while the first discant part is sung by a soprano, the bass voice part may be played instead of sung, the second soprano part be played on a flute or violin, or the bass voice part may be omitted altogether, 'auff Concerten art'.⁸⁵ The continuo line is the same as the vocal bass line, a *basso seguente*, so when there is no bass voice the scoring is very similar to the *Opella nova I* concertos. (The bass voice and continuo lines are the same in all of Viadana's *Cento Concerti Ecclesiastici*, even in those concertos for solo bass voice.) In the dedicatory preface Schein himself says that he perceived this first volume of *Musica Boscareccia* as something of a secular penchant to *Opella nova I*: he mentions his previous publication and says it has been admired by distinguished musicians and others, and so for that reason he decided to continue in the same way and set some German secular texts, 'in the same form, in the Italian manner' ('gleicher gestalt auff Italiänische Art').⁸⁶ In

⁸³ 'Schein übernimmt den Generalbaß, wie aus seiner Vorrede zu den 1618 entstandenen 'Opella Nova' hervorgeht, von Viadana, dessen konzertierenden geistlichen Stil er in den Walddiederlein auf die weltliche Musik überträgt.' Hermann Rauhe: 'Dichtung und Musik im weltlichen Vokalwerk Johann Hermann Scheins' (unpublished doctoral dissertation, University of Hamburg, 1959) p. 114

⁸⁴ Joachim Thalmann: 'Vorwort', *Musica Boscareccia* NAsW Bd. 7, p. VII

⁸⁵ *ibid.* p. VII

⁸⁶ '„Habe auch hierbey vermercket/ daß solche obgedachte Concertlein von vornehmen Musicis. und andern ehrlichen Leuten (sonder Ruhm zu melden) nicht wenig beliebt worden: Als habe ich in Gottes Nahmen fortfahren/ unnd für dieses mahl etliche Politische Teutsche Textlein/ gleicher gestalt auff Italiänische Art/ nicht allein selbst fingiren und dichten/ solche mit drey Stimmen/ beydes für sich allein/ oder auch in ein Corpus, als Clavicimbel, Spinnet, Tiorben oder Lauten/ &c. zu spielen/ Componiren und accomodiren, nach feiner Villanellischen invention Musica Boscareccia intituliren..' *ibid.* p. XI

addition, two of the authors of dedicatory poems in *Musica Boscareccia I* are familiar from *Opella nova I*: Fridericus Deuerlin and Georg Schütz, who again writes in Italian.

We need look no further than our familiar representative example from *Opella nova I*, 'Vom Himmel hoch' (no.3) to find similarities between the compositional styles of *Opella nova I* and *Musica Boscareccia I*. In example 1.2.i) from 'Sieh da, mein lieber Coridon' (no.4) from *Musica Boscareccia I* the two soprano parts imitate one another, most often singing in thirds. The piece opens with staggered scalar entries, which might be compared with the passage from 'Vom Himmel hoch' in example 1.2.ii). Each line is given characteristic rhythmic and motivic treatment in 'Sieh da,' and the three upbeat quaver rhythm in this section also occurs frequently throughout *Opella nova I*. In example 1.2.ii) from 'Vom Himmel hoch' it occurs very briefly in the bass line.

Example 1.2.i Schein: ‘Sieh da, mein lieber Coridon’ (no.4) from *Musica Boscareccia I* (1621) bb. 1-14

10

dir ein sol - chen Lohn für dei - ne Treu - jetzt gi - bet.

Ihr Söh - ne - lein, Cu - pi - do klein,

ein sol - chen Lohn - für dei - ne Treu jetzt gi - bet.

Ihr Söh - ne - lein, Cu - pi - do klein,

Ihr Söh - ne - lein, Cu - pi - do klein,

6 6 5 6 5 3 4 3

b # # #

Example 1.2.ii Schein: 'Vom Himmel hoch, da komm ich her' (no.3) from *Opella nova I* (1618) bb. 21-26

will, da - von ich sing und sa - gen will, sa - gen will, .

da - von ich sing und sa gen will, - und sa - gen will, .

da - von ich singe und sa - gen will, .

da - von ich singe und sa - gen will, .

da - von ich singe und sa - gen will, .

6 5 4 6 4 3 6 4 3 6

A triple metre is introduced for a few bars in 'Vom Himmel hoch', however the change to triple time in 'Sieh da' has a different significance, because it delineates a new section in the structure. All the pieces of *Musica Boscareccia* contain two repeated sections, and the form is characteristic of the *villanella*. There are three verses to this poem, and the same music is repeated for each. The *villanella* originated as an imitation of rustic music, but by Schein's time it had become more refined. Praetorius gives a definition of 'Villanelle' in a chapter entitled, 'Of the songs which are sung by workers and people who work on the land: Vinette, Giardiniero and Villanelle.'⁸⁷ The heyday of the Italian villanella in Germany of the latter part of the sixteenth century⁸⁸ had long since passed when Schein turned his attention to it; Thalmann perceives Schein's *villanelle* to be indicative of a renunciation of the original form and pervaded with the new refined style.⁸⁹ It has been pointed out, however, that it was not a refined courtly environment to which these pieces belonged, but rather the public and student community of an early Baroque town.⁹⁰ Brauer even goes as far as to suggest that the characters of the poetry are local figures under the guise of Arcadian characters.⁹¹

At this juncture we must consider Schein's meaning when he wrote in the preface to this volume of *Musica Boscareccia* that he has set some 'Politische Teutsche Textlein.' The same epithet, 'politisch,' is used by Praetorius in his classification of genres in *Syntagma III*: he establishes a category of light-hearted musical forms with texts, and these are divided into

⁸⁷ 'Das VII. Capitel. Von den Gesängen/ Welche von den Arbeitern und Bawrsleuten gesungen werden: Vinette, Giardiniero und Villanelle' *Syntagma III* p. 20 He explains that the word itself is derived from 'Villa', meaning 'village', and 'Villano' meaning 'farmer.' He says that the music often contains consecutive fifths, which is against the rules of musicians, but that that is unimportant because farmers do not sing according to the art of music, but just as it comes to them. 'Ein Bawrliedlein/ welche die Bawren und gemeine Handwerksleute singen: Daher dann auch die Componisten offit mit sonderm fleiß ein 4. oder 5. Quinten, gleichwol aber gar selten hinder einander her setzen/ contra regulas Musicorum: Gleich wie die Bawren nach der Kunst nicht singen/ sondern nach dem es ihnen einfellet.' (p. 21)

⁸⁸ For a summary of the history of Italian poetic song styles in Germany see Walter Brauer: 'Jakob Regnart, Johann Hermann Schein und die Anfänge der deutschen Barocklyrik', in *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* xvii (1939) pp. 376-78

⁸⁹ Thalmann: *op.cit.* p. VII

⁹⁰ Rauhe *op.cit.* p. 46-7

two different usages, 'Politici' and 'Oeconomici.'⁹² Another example of the word being used by Praetorius is in his collection of Italian music listed in the Leipzig and Frankfurt book fair catalogues, entitled *Concerti sacri ecclesiastici & politici ex Italis autoribus, iisque optimis & praestantiss., collecti & aucti, adiecto Ripieno seu choro pleno*.⁹³ The Latin adjective 'politicus' (of Greek derivation) means 'belonging to civil policy or to the State, political, civil', whereas the word 'oeconomicus', which Praetorius contrasts with it, means 'of or relating to a domestic economy'⁹⁴. The distinction in the uses of music may then pertain to music intended for public use ('politicus') and that intended for private use ('oeconomicus'). Praetorius in fact lists 'villanelle' under the 'oeconomici' category; Schein, however, designated his villanelle as 'politici' because they were intended for use in public secular gatherings, as Rauhe suggests, in student gatherings. The use of the adjective might also be construed as being redolent of Venice, the independent city republic, like the musical style advertised in the title. The adjective appears again in the preface of *Diletti Pastoralis*, and Prüfer adds a footnote when he mentions this in his catalogue of Schein's works: 'that is, German',⁹⁵ concluding that it simply refers to the language of the poetry. The information from Praetorius, however, suggests that this conclusion is incorrect.

The Italian style in the case of *Musica Boscareccia* applies not just to the music, as in *Opella nova*, but also the poetry. (Schein himself is the poet here.) Brauer suggests that Schein took the word 'boscareccia' from Tasso's title *Aminta: Favola boscareccia*.⁹⁶ The poetry is in the tradition of Italian pastoral poetry, of which Guarini's *Pastor Fido* is regarded as the

⁹¹ Brauer, Walter: 'Jakob Regnart, Johann Hermann Schein und die Anfänge der deutschen Barocklyrik', in *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 17 (1939) p. 388

⁹² 'Cantilenae habentur vel – cum textu – Jocosae, quae considerantur ratione – Usus – Politici ut – Giustiniani, Serenata, Balletti; Oeconomici ut – Vinetti, Giardiniero, Villanelle' *Syntagma III op.cit.* p.3

⁹³ Göhler no.1148 (Appendix B) The date when this collection is listed is 1620.

⁹⁴ These definitions are from *A Latin Dictionary. Lewis and Short* (Oxford, 1966)

⁹⁵ 'd.h. deutsche' (*JHS* p. 67)

⁹⁶ Brauer: *op.cit.* p. 387

prototype. The style is rich in allegory and metaphor, and correspondingly the music of Schein's settings is subservient to the content of the text.

At the end of his instructions for performance in *Musica Boscareccia I*, the 'Instructio pro simplicioribus', Schein says that his next publication (a sacred one, of course) will be a second volume of motets and concertos, from which we may infer that he meant *Opella nova II*.⁹⁷ His next publication was not, however, a collection of concertos, but of sacred madrigals, the *Fontana d'Israel* (1623).⁹⁸

Schein remembers his promise made in *Musica Boscareccia* and makes an apology for not having kept to it in his note to musicians in the opening pages of *Fontana d'Israel*. The note is entitled, 'To all upright musicians and music lovers, my friendly greetings and service', and he writes, 'I promised recently in the instruction of my *Musica Boscareccia*, or Woodland songs for 3 voices, that the second part of my spiritual motets and concertos would follow shortly; however, contrary to my hopes, I have been put off doing this in consequence of unheard of savage inflation, because of which, next to piety, all the liberal arts, including music, find themselves almost totally disabled.'⁹⁹ He goes on to explain with great eloquence how the present collection has been published in place of *Opella nova II* - at great cost to himself, but with the noble purpose that 'the glory of our dear God is not completely silenced

⁹⁷ 'Erwarte ehistes von mir Secundam partem Geistlicher Moteten und Concerten' *NAsW* Bd. 7 p. XII

⁹⁸ 'FONTANA D'ISRAEL/ ISRAELS BRÜNLEIN/ Auserlesener Krafft-Sprüchlin/ Altes und Newen Testaments/ Von 5. und 6. Stimmen sambt/ den General Bass,/ auf eine sonderbar Anmutige Italian Madrigalische Manier,/ Sowol für sich allein mit lebendiger Stim,/ und Instrumenten/ Als auch in die Orgel, Clavicimbel bequemlich zugebrauchen. / Mit Fleiß Componirt/ Von/ Johan Hermano Schein Grünhain, *Director Musici Chori* in Leipzig./ Mit Churf.Sächß. Privilegio/ Und in Verlegung des *Autoris*...ANNO M.DC.XXIII' *NAsW* Bd. 1 p. VIII

⁹⁹ 'Allen Auffrichtigen der Music erfahrenen und Liebhabern/ Meinen freundlichen Gruß und Dienst. Ob ich wol jüngsthin in der instruction über meine *Musica boscareccia*, oder Waldliederlein à 3. vertröstung gethan/ daß ich secundam partem meiner geistlichen Moteten und Concerten ehistes wolte folgen lassen; So bin ich doch durch die unerhörte unmenschliche Thewrung/ bey welcher denn gewißlich nebenst der wahren pietet, alle freye Künste/ und also auch die edle jederzeit hochberühmbte unnd zuförderst zu des Allmächtigen EhrenMusic fast ganz defekt sich befinden/ solche/ dieweil ihrer eine ziemliche anzahl/ für dißmaln zu verlegen/ wider mein verhoffen abgeschreckt worden.' *ibid.* p. XI

and so that the devil and his companions being whistled at is not the only music.' He concludes his message, 'Should our dear God, for whom the abandoned Muses sigh from the depths of their hearts, ever bestow better times upon us, the unfortunate Motets and Concertos will also appear.'¹⁰⁰ This is the first indication we have that Schein's output was significantly affected by the Thirty Years War, and that he was prevented from producing the music to which he really aspired, as was the case with almost all composers of his time. The war had not yet encroached on Leipzig with its full horror, but this attests to the economic effects on Leipzig of supporting a state at war.

So, here we have some 'geistliche Madrigale' - yet another different Italian genre. In the two collections discussed already we have seen how Schein uses a dedicatory preface as a platform to speak about his work: he first takes the opportunity to flatter his dedicatee, whose support he needs, and then he gives information on the nature and context of the respective work. Combining dedication and preface was a common practice among seventeenth century German authors; Ulrich Maché shows in his article on the function of dedications how an author might bend a straightforward dedication to suit his own purpose, for example promoting his ideas on artistic reforms, overt obsequiousness in quest of financial support, or promotion of his own image.¹⁰¹ All these elements are evident to some extent in Schein's dedications, and the *Fontana d'Israel* is no exception.

¹⁰⁰ '...daß des lieben Gottes Ehre gantz und gar geschwiegen und dem Teufel und seinen Gliedmaßen alleine gepfiffen werde - als habe ich ... wiewol nicht ohne schwerfallende Unkosten, welche mir seine göttliche mildigkeit verhoffentlich anderweit recompensiren wird, die Krafftspüchlein componiren wollen.....Wird der liebe Gott/ welches die verlassenen Musae von Herzen seuffzen/ einsten bessere Zeiten bescheren/ solle so dann die vertrösteten Moteten unnd Concerten sich auch einstellen.' *ibid.* p. XI

¹⁰¹ Ulrich Maché: 'Author and Patron: On the Function of Dedications in Seventeenth-Century German Literature', in *Literary Culture in the Holy Roman Empire, 1555- 1720*. ed. James A. Parente, Jr., Richard Erich Schade, and George C. Schoolfield (Chapel Hill and London, 1991) pp. 195-205. Maché discusses Opitz' *Schäfferey von der Nymfen Hercinie* (1630) as an example of the first category, David Schirmer's *RosenGepüsche* (1650, 1657) as an example of the second, and Johann Rist's *Musa Teutonica* (1634) as an example of the third.

This work, like *Opella nova I*, is dedicated to the Leipzig city council, and similarly Schein says that the pieces have already been performed as occasional pieces. Following their successful reception Schein explains that he decided to publish them in order to communicate them to 'der lieben Posteritet'.¹⁰² Maché also writes in the article mentioned above that 'patron and author alike were firmly convinced of the immortality of literature and those connected with it.'¹⁰³ Schein's concern to publish his work despite considerable obstacles and his attitude to committing it to posterity, show that he thought of music in the same way.

From the information in the preface we see that the *Fontana d'Israel* madrigals are also comparable with *Opella nova I* in purpose: they are intended for lovers of Christian music, to strengthen their devotion, (In addition, the purpose of publishing them in a collection is to provide an opportunity to revise and perfect them.)¹⁰⁴ The title explains that the madrigals can be performed with voices and instruments; they can be performed unaccompanied or with a continuo accompaniment on an organ or harpsichord. So, like the concertos of *Opella nova I* they are suitable for use at home or in church, in private or in public.

Irmgard Hammerstein points out that the majority of the texts set are for weddings and funerals, and the other settings may well have been used for university events. As such they would have been requested and commissioned by wealthy citizens, which leads Hammerstein to conclude that at least on some occasions public taste required such Italianate compositions

¹⁰² 'Groszgünstige Herren/ dieselben erinnern sich großgünstig/ welcher gestalt bißhero/ ich etzliche außerlesene Krafftspüchlein Altes und Newen Testaments/ mit 5. Stimmen auff Italian-Madrigalische Manier/ nebenst dem Basso Continovo componiret, und bey fürfallenden occasionen musiciret. Weil ich denn vermercket/ daß solche gleich vorigen und andern meinen wenigen Lucubrationibus, sondern Ruhms/ von vielen der Music fauorn nicht wenig beliebt/ und ich dahero instendiglich instigiret und angemahnet worden/ revidiren, unnd der lieben Posteritet correct communiciren wolte;' *NAsW* Bd. 1 p. IX

¹⁰³ Maché, *op.cit.* p. 196. He adds: 'After all, the famous lines of Horace, here in Martin Opitz's version, : 'Ich hab' ein Werck vollbracht dem Artz nicht zu vergleichen/ Dem die Pyramides an Höhe müssen weichen,' retained their glamor and credibility throughout the seventeenth century.'

in preference to old-style motets. The *Thomaner* - for they are the ones who would have been performing on these occasions - must have been equally able to perform such works as these new sacred madrigals, 'composed in the particularly charming Italian style' and old-style motets.¹⁰⁵

The Italian style is as manifest here as in both the works discussed above: the work has an Italian title; the words on the title page embrace the now familiar mixture of Gothic and Italic script styles, and throughout the volume, at the bottom of each right-hand page the words 'Madrigale di Gio: Hermano Schein/G' appear, the Italian version of Schein's name just one small detail of a greater impression. This particular Italian genre was better known in Germany at this time than the concerto style, at least in its secular guise; the list of Italian publications available at the Leipzig and Frankfurt book fairs shows that Italian madrigals were well-represented in Germany in the first decade of the seventeenth century. Praetorius has this to say about the genre in the third volume of his *Syntagma musicum*: 'Madrigals, like the forms which follow on in my discussion, the Dialogue, Stanza Sestini, Sonett, Canzone and Canzonette, take their name not from the melody of the song, but from the nature of the text and verse. For 'madrigal' is the name of a poem, not a song, taken mostly from the work of Francisco Petrarch, Boccaccio, Bembo and Dante....' He goes on to speculate in his characteristic way, on all the possible etymologies of the word 'madrigal', and then we have a sentence, 'When spiritual texts are written with such rhymes and rhythms and set to harmony by composers, these are called 'Madrigalia Spiritualia'.¹⁰⁶

¹⁰⁴ '...theils hiermit bey vielen/ so mit Christlicher Music sich delectiren, die gute devotion zu vermehren; theils auch/ daß ich secundam limam, quae semper opus reddit politius, desto füglicher adhibiren möchte;' *NAsW* Bd 1 p. IX

¹⁰⁵ Irmgard Hammerstein: 'Zur Monteverdi-Rezeption in Deutschland. Johann Hermann Scheins *Fontana d'Israel*', in *Hammerstein Festschrift* (Laaber, 1986) p. 180

¹⁰⁶ 'Die Madrigalia, wie auch nechstfolgende, als Dialogi, Stanza Sestini, Sonetti, Canzoni, Canzonette, haben ihren Namen nicht von der Melodey des Gesanges, sondern à textu & versibus. Dann Madrigale ist ein Nomen Poematis, und nicht Cantionis, welcher Text meistentheils aus dem Francisco Petrarcha, Bocatio, Petro Bembo und Dante genommen seyn.....'

In her article on the *Fontana d'Israel* (and Monteverdian influence) Hammerstein devotes some space to the genre of the spiritual madrigal, and its German version, 'deutsches geistliches Madrigal', to use the phrase applied by Werner Braun; the present pieces of Schein are some of the first of its kind. An event of 1619 must be mentioned here since it is widely considered to represent the conception of the genre: in this year Burckhard Großmann of Jena, tax collector for the prince, commissioned 16 distinguished composers to set Psalm 116, the publication of which was to be an act of thanksgiving for his recovery from serious illness in the year 1616. Schein was among the composers, as were Schütz, Praetorius, Christoph Demantius, Melchior Franck, and Rogier and Tobias Michael. The collection was published four years later, under the title *Angst der Hellen und Friede der Seelen*.¹⁰⁷ From the style of the music it seems that the composers were given instructions to write in a madrigalian style; although the word 'madrigal' is not used in the title, it does, however, say that the pieces are 'very artfully and charmingly orientated towards the text.'¹⁰⁸ The 'Madrigale spirituale' was an established form in Italy and Catholic areas of the Holy Roman Empire.¹⁰⁹

Da aber geistliche in so viel reymen oder reyhen geschrieben, und vom Componisten zur Harmoni gesetzt werden, so nennt man es Madrigalia Spiritualia.' *Syntagma III* pp. 11-12

¹⁰⁷ Großmann explains in the preface that the reason for the delay in publication was the war: 'The distributor Mercury has delayed this publication at least two years in that he not only distributed all the gold and silver but also did not hesitate to create a scarcity of rags and make them very expensive so that paper mills, printing presses, and bookshops would close their doors and fall into ruin, and that therewith all praise, honor, and service of God, together with justice and the liberal arts, might be effaced and suppressed, while the destructive Mars still follows in his footsteps.' This and the information given above are from Moser: *Heinrich Schütz: His Life and Work* (St. Louis, 1959) p. 344

¹⁰⁸ The complete title is as follows: *Angst der Hellen und Friede der Seelen, das ist: der CXVI. Psalm Davids durch etzliche vornehme Musicos im Chur und Fürstenthumb Sachsen, sehr künstlich und anmuhtig auff den Text gerichtet, mit V.III. und III. Stimmen componiret und von ihnen durch freundschriftliches Söchen und Bitten impetirt, colligirt...zum Druck verlegt durch Burckhard Grossman, fürstl. Sächs. Amptsschössern zu Jehna und Burgaw* (Jena: J.Weidner, 1623) listed in RISM Recueils Imprimés XVIe-XVIIe Siècles no. 1623/14. Hammerstein, however, quibbles that these pieces represent the birth of the genre 'deutsches geistliches Madrigal', because the psalm text was too long and monumental to produce a madrigal. (Hammerstein: *op.cit.* p. 179, and footnote 14, p. 209)

¹⁰⁹ See also Lothar Schmidt: 'Beobachtungen zur Passionsthematik im italienischen geistlichen Madrigal', *Schütz-Jb* 16 (1994), pp. 67-84 Schmidt mentions that Italian spiritual madrigals were used to replace the normal function of the secular madrigal during lent. (p.67)

The 'Krafft-Sprüchlin', as Schein refers to the texts in the title, are derived for the most part from the Lutheran Bible. Out of 26 madrigals, 11 have texts from psalm verses, another 11 are from the Old Testament, and only one is from the New Testament, from the Book of Revelation; two are original poetry, and these are most likely by Schein himself: 'O, Herr Jesu Christe' (no.23) and 'Ach Herr, ach meiner schone' (no.19). Among the biblical texts Schein has not attempted to set whole psalms, but rather, as the title of the work suggests, he has picked out individual verses, sometimes choosing several - not necessarily consecutive ones - from the same psalm. In 'Ich lasse dich nicht' (no.4), for example, the text is made up of two verses from Genesis and one from Psalm 4.

The title page of *Fontana d'Israel* is shown in figure 1.4, and it reflects the theological content of the texts. There are similarities in design between this and the title page of *Musica Boscareccia I* discussed above, and they were probably set by the same artist and printer.

The winged figures at the top this time are angels rather than Cupids, holding the word 'Sanctus', which appears three times across the top of the plate. The figure on the right is probably Moses, identified by the written law in his hand, pointing the way to Christ on the left. (If the space at the top of the page from which the radials emanate represents God, then

Christ is positioned on God's right-hand side.) The musicians at the bottom of the page are well ordered in comparison to the groups at the bottom of the *Musica Boscareccia* page, the organ taking the central position, perhaps by virtue of its size and symmetrical design, or perhaps because of its association with the Church. Everything is depicted in its rightful place here: God in his heaven, flanked by the heavenly host, Moses and Christ the mediators between heaven and earth, and the people below making music to their God. The pattern is similar to the title page of *Musica Boscareccia I*, in which the gods are in their heaven at the top, and the muses mediate between them and the people enjoying the music on earth below.

Figure 1.4 Title page of Schein's *Israelsbrunnlein* (1623)¹¹⁰



¹¹⁰ *NAsW* Bd. 1 p. VIII

The dedication of *Fontana d'Israel* is dated 1st January, 1623 - Schein makes a New Year's present of it to the Leipzig city council. There is a record of it being performed in Leipzig on 29th October that same year: Grenser records: 'On 29th October the school pupils of the choir sang the *Auserlesene Kraftsprüchlein*, that is, *Das Israels Brunnlein* in 6 parts, for the first time in the church of St. Johannis.'¹¹¹ The work also appears in the inventory from the Kreuzschule in Dresden, having been acquired by Christoph Neander sometime between their publication in 1623 and the end of his cantorate in 1625.¹¹² I mention these things as an indication of Schein's renown in his own time.

The dedicatory preface to Schein's next published collection is dated exactly a year later than that of *Fontana d'Israel*: 1st January 1624. The title is *Diletti Pastoralis*, 'Shepherd's Desires. For 5 voices and continuo bass. In the madrigal style.' Adrio describes it as a counterpart to the sacred madrigals of *Fontana d'Israel*,¹¹³ and indeed they have the madrigal style and the scoring for five voices and continuo bass in common. Examples from each collection will therefore be discussed alongside one another: 'Ach Herr, ach meiner schone' (no.19), one of the two settings with a text by Schein himself from *Fontana d'Israel*, and 'In Filli schönen Äugelein' (no.3) from *Diletti Pastoralis*, in which all the texts are original poetry by Schein himself.

¹¹¹ quoted in *JHS* p. 61

¹¹² *ibid.* p. 61

¹¹³ 'das Gegenstück zu den geistlichen Madrigalen des Israelsbrunnleins von 1623', in Adrio: 'Vorwort', *NAsW* Bd. 8, p. VI

Figure 1.5 Title page of Schein's *Diletti Pastoral* (1624)¹¹⁴

DILETTI PASTORALI,
Vier Stimmen Lust/
Von 4. Stimmen / zusampt dem
Basso Continuo,
Auff Madrigal-manier
Componirt,
Von
JOHANN-HERMANN Schein / GRÜNHAIN,
Director Mado Chori in Leipzig.
Das Buch ist Edict PRIVILEGIO.
CANTO I
Leipzig/
In Verlegung des AUTORIS,
ANNO
M. DC. XXIV.

¹¹⁴ *NAs IV* Bd. 8 p. VIII

In the text of 'Ach Herr' Schein addresses God directly, calling upon him to spare him from his wrath and speaking of the torment he suffers from God's arrows. Images of arrows are common in secular madrigals, in which Cupid's arrows torment his victims with love; in its translation to a sacred context here, the image signifies passion and love in the poet's relationship with God. The poet speaks of his pain, and finally asks his 'lieber Herre Gott,' to help him in his hour of need.

Ach Herr, ach meiner schone,
nach deinem Grimm mir nicht ablohne.
Denn deine Pfeil zu mal machen mir großen Qual.
O weh, mein armes Herz empfindet großen Schmerz.
O du, mein lieber Herre Gott,
hilf mir in meiner großen Not.

O Lord, spare me,
Do not reward me according to your wrath,
For your arrows sometimes cause me great torment.
Alas, my poor heart feels great pain.
Help me, my dear Lord God,
in my great need.

In our example from *Diletti Pastoralis*, the poet sees the reflection of his burning heart in his beloved Filli's eyes; when, however, he sees the glow, his pain grows sweet, and he wishes that his heart might burn forever with love for her.

In Filli schönen Äugelein mein brennend Herz man sieht,
als in zwei hellen Spiegelein die Flamm herwieder bricht.
Wenn ich den Glanz denn sehe an, wird zuckersüß mein Schmerz
und wünsch, daß brenn ohn Unterlan¹¹⁵ in ihrer Lieb mein Herz.

You can see my burning heart in Filli's beautiful eyes;
like a flame reflected in two little mirrors.
When I look at the glow, my pain becomes sweet as sugar,
and I wish that my heart might go on burning for ever.

In both these poems the heart suffers pain because of love, and in both cases the object of pain is the object of desire which holds the remedy for the suffering.

¹¹⁵ s/c.

A solo soprano begins 'Ach Herr', and the other parts enter fugally. The continuo line is written as a *basso seguente* so as not to spoil the fugal effect (as Viadana recommended). As each subsequent part enters the plea throbs through the texture with an emphatic falling fourth, followed by a leap of a diminished fourth to portray anguish. An inverted pedal note on a¹ shared between the two soprano parts binds the texture together.

Example 1.3.i Schein: 'Ach Herr, ach meiner schone' (no.19), from *Fontana d'Israel* (1623) bb. 1-7

4 3 4 3 6 4 3

5

5 6 3 4 3

The arrow is depicted in the music with a dotted note followed by falling quavers, with two parts moving together in thirds each time it occurs. The voices are clearly grouped together in threes here.

Example 1.3.ii Schein: bb. 13-16

13

Denn dein Pfeil zu mal, denn dein Pfeil zu mal, ma - chen mir gro - ße Schmerzen.

6

The voices are brought together to accentuate the prayer with which the poem closes, and the final phrases are repeated as if for emphasis:

Example 1.3.iii Schein: bb. 22-25

22

O du mein lie - ber, o du mein lie - ber Her - re Gott, hilf mir in mei - ner gro - ßen Not,

O du mein lie - ber, o du mein lie - ber Her - re Gott, hilf mir in mei - ner gro - ßen Not,

O du mein lie - ber, o du mein lie - ber Her - re Gott, hilf mir in mei - ner gro - ßen Not, gro - ßen

O du mein lie - ber, o du mein lie - ber Her - re Gott, hilf mir in mei - ner gro - ßen

O du mein lie - ber Her - re Gott, hilf mir in mei - ner gro - ßen Not, hilf mir in

6 # # # # #

‘In Filli schönen Äugelein’ begins similarly with fugal entries and the continuo conforming to the contrapuntal texture. *Canto I* is the first voice to state the opening phrase, and as in ‘Ach Herr’ the anguish is conveyed by the outline of a diminished fourth from C to G#. The quaver rhythm of the words ‘mein brennend Herz’ contrasts with the long notes of the opening, beginning on an off-beat in a similar fashion to the words ‘nach dem Grimm’ in

the poet's heart.

7

Canto I

In Fi-li schön-nen Äu-ge-lein mein bren-nend Herz, mein bren-nend Herz, mein bren-nend Herz man nicht, in Fi-li schön-nen Äu-ge-lein

Canto II

Alto

Tenore

Bassi

Basso continuo

4 5 6 6

9

mein bren-nend Herz man sieht,

mein bren-nend Herz,

mein bren-nend Herz man

sieh mein bren-nend Herz,

mein bren-nend Herz

In Fi - li schö - nen

Herz, mein bren-nend Herz man sieht, in Fi - li schö - nen

Au - ge - lein

mein bren-nend Herz man

sieht,

mein bren-nend Herz man sieht,

b.3 Au - ge - lein

mein bren-nend Herz,

mein bren-nend Herz, mein bren-nend Herz man sieht, man sieht,

mein bren-nend

In Fi - li schö - nen

Au - ge - lein

mein bren-nend Herz,

mein bren-nend

9 6 6 6

thirds as they were for the arrow figure, the metaphor for pain in 'Ach Herr':

Example 1.4.ii Schein: bb. 13-15

13

bricht, die Flamm her - wie - der bricht, her - wie - der bricht,

bricht, die Flamm her - wie - der bricht, her - wie - der bricht,

bricht, die Flamm her - wie - der bricht, her - wie - der bricht,

die Flamm her - wie - der bricht, her - wie - der bricht,

die Flamm her - wie - der bricht, her - wie - der bricht,

6 6

The second half of the poem begins with the voices grouped in threes (also a textural feature of ‘Ach Herr’) and the music of this section is repeated, again as if to add emphasis to the poet’s wish:

Example 1.4.iii Schein: bb. 28-30

28

Wenn ich den Glanz denn se - he an, Wenn ich Glanz denn se - he an, wird

Wenn ich den Glanz denn se - he an, Wenn ich Glanz denn se - he an, wird

Wenn ich den Glanz denn se - he an, Wenn ich Glanz denn se - he an, wird

Wenn ich den Glanz denn se - he an, Wenn ich Glanz denn se - he an, wird

Wenn ich den Glanz denn se - he an, Wenn ich Glanz denn se - he an, wird

6 6

This comparison shows how the secular madrigal of *Diletti Pastoralis* is indeed a counterpart to the sacred one of *Fontana d'Israel*: the musical structures and stylistic devices are comparable, and perhaps most significantly, the emotions of the text and music are similar, one with a sacred object, the other with a secular one.

Diletti Pastoralis is dedicated to three Saxon electoral noblemen, Dietrich, Heinrich and Reinhart von Tauben. The only information known to the present author about these people is that they were lovers of German poetry, and above all music lovers, as Schein tells us in his dedication.¹¹⁶ As he has done in all the collections discussed so far, Schein speaks of the necessity of a patron to protect his work from enemies of music: 'I looked around for distinguished patrons, under whose high authority my compositions might be accompanied into the world, and safely protected from rude calumny, from which often not even the best works are spared.'¹¹⁷

Schein gives more information on the musical style of his pieces in a note to performers, 'Avertimento,' in which he feels he needs to justify his inclusion of 'a little run or turn from time to time'¹¹⁸ in his music. He explains that it is not out of ignorance of the roles of composer and performer - he knows that the composer should merely compose the song, and the singer should decorate it - but rather because the current Italian manner of elegant singing is not yet well-known, and he wishes to give some guidance to the inexperienced. He says he has examples of other distinguished composers in front of him, implying an indebtedness to actual Italian models.¹¹⁹ As to the Italian style in the texts, like the poetry of *Musica Boscareccia*, the pastoral tradition from Tasso's *Aminta* and Guarini's *Pastor Fido* is

¹¹⁶ 'Wann denn E.E.E. Wol E.E.E.G.G.G. vor andern mir zum höchsten gerühmet worden/ als welche/ an dergleichen deutschen poetischen Inventionen, zu voraus aber an der löblichen Music eine sonderbare beliebung trügen.' *NAsW* Bd. 8 p. IX

¹¹⁷ 'habe ich mich nach vornehmen Patronen/ unter dero hoch ansehligen autorität sie möchten nicht allein an das Liecht komen/ sondern auch für unziemlichen Calumnien, dere offtmals auch die allerbesten Wercke nicht geübriget seyn können/ mächtiglich salviret und beschützt werden/ nicht unbillich umbgesehen.' *ibid.* p. IX

¹¹⁸ 'je bißweilen ein klein Leuff- oder Schleifflein' *ibid.* p. XII

¹¹⁹ 'Vielgünstiger lieber Leser/ Daß ich in meine Compositionen je bißweilen ein klein Leuff- oder Schleifflein zu inseriren pflege/ geschicht nicht/ wie etliche wol vielleicht ihne einbilden mögen/ ohne ursach/ viel weniger aus Unverstand/ als ob ich nicht wüste/ daß eine Compositor/ den Gesang zu componiren/ einem Cantor aber denselben zierlich zu passegioniren, eigentlich zustünde: Sondern zu deme ich anderer vornemer Autorn Exempel vor mir habe/ weil die Italiänische jetzo gebräuchliche anmutige manier zu singen in gemein noch nicht sonderlich bekant/ Als wil ich hiermit nur den einfeltigen (vornehmen Capell Musicis hiermit nichts praejudiciret) eine kleine anleitung/ den Sachen ferner nachzufragen/ an die hand geben.' *ibid.* p. XII

everywhere in evidence.¹²⁰ Adrio mentions in his preface to his *NAsW* edition that the extent of Schein's musical debt to Italian models, as in the case of Italian models for the poetical texts, still requires detailed examination.¹²¹

The genre 'continuo madrigal' was a relatively recent invention in Italy itself; continuo accompaniment first appeared in Monteverdi's Fifth Book of Madrigals (Venice, 1605), where it became an integral part of the composition in the last six pieces of the volume. The title gives the indication, 'col basso continuo per il clavicembalo, chittarone od altro simile istromento'.¹²² Schein's continuo accompaniments in *Fontana d'Israel* and *Diletti Pastoral*i are simply *basso seguente* accompaniments, which represented a long-standing practice,¹²³ enabling instrumental accompaniment of the polyphonic texture. He advertises it, however, as 'Basso Continovo' in both volumes, which indicates his intention to promote his work as truly new and up-to-date with the new Italian style.

It seems Schein was particularly well-known for his madrigalian works in his time. A comment from Printz's *Historische Beschreibung der edlen Sing- und Kling-Kunst* (Dresden, 1690) draws attention to his skill in this Italianate aspect of his work:

'[Schein] was particularly skilled in the *Stylo Madrigalesco*, in which he could equal any Italian, let alone anyone else. His villanellas were regarded very highly in his time, and he composed their texts himself.'¹²⁴

¹²⁰ Adrio: 'Vorwort' *ibid.* p. VI

¹²¹ Adrio: 'Vorwort', *ibid.* p. VI Hammerstein's article on *Fontana d'Israel*, mentioned above, convincingly suggests models from Monteverdi's third, fourth and fifth books of madrigals for compositions in this collection, even though they were composed before some of the Monteverdi compositions she refers to were known to have been available in Germany.

¹²² James Haar: 'Madrigal: IX. 1600 bis 1640', in *MGG* (2.) *Sachteil* Bd. 5 col. 1554

¹²³ *ibid.*

¹²⁴ 'Er ist aber vornemlich fůrtrefflich gewesen in dem *Stylo Madrigalesco*, in welchem er keinem Italiener/ vielweniger einem andern etwas nachgeben dōrffen. Seine Villanellen seyn vor der Zeit sehr hoch geachtet worden; und hat er die Texte dazu selbst getichtet.' Wolfgang Caspar Printz: *Historische Beschreibung der edlen Sing- und Kling-Kunst* (Dresden, 1690) facs. repr. ed. by Othmar Wessely (Graz, 1963) p. 136

Opella nova: Ander Theil, the publication of 1626

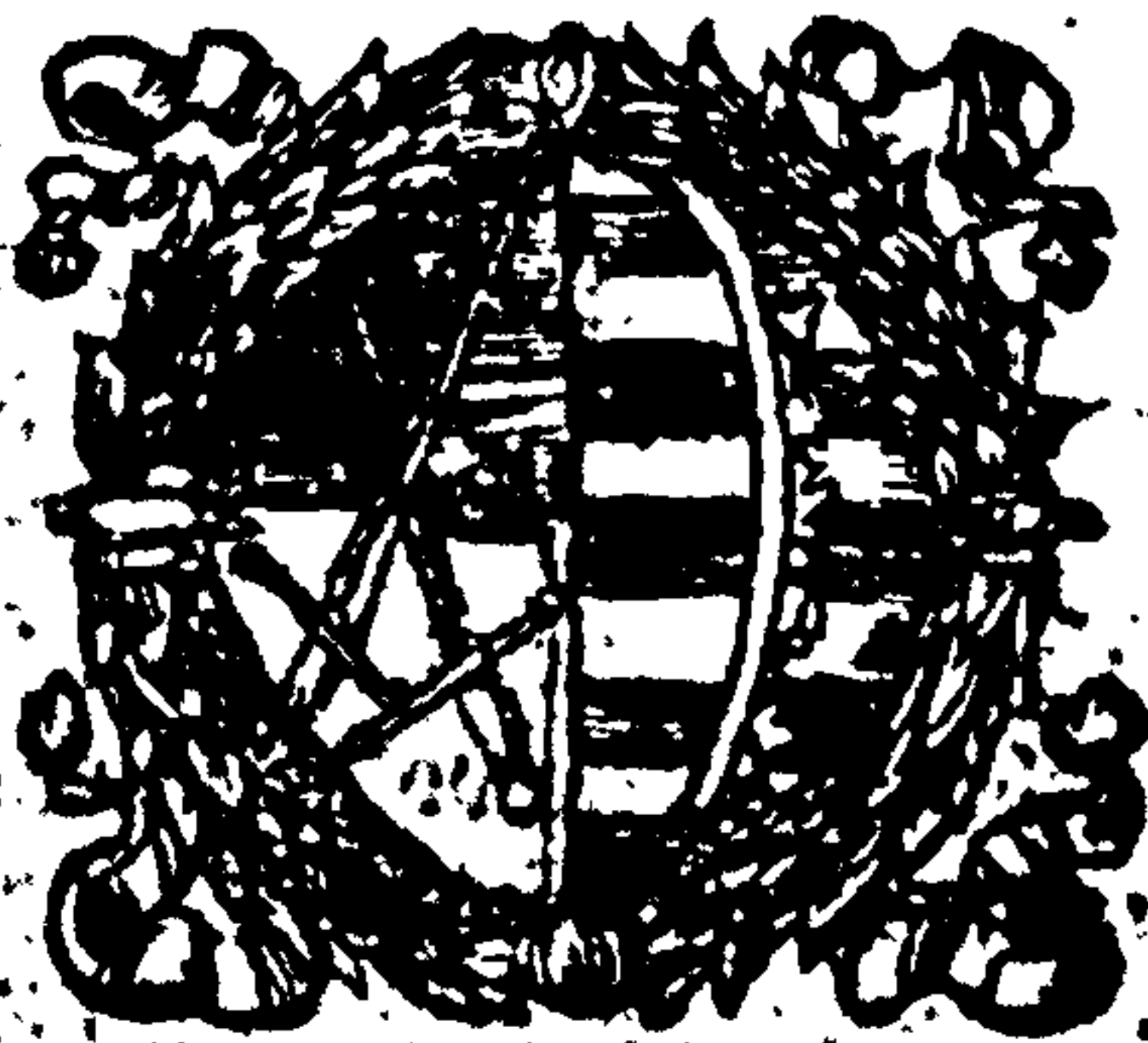
At the end of the note 'Avertimento' in *Diletti Pastoralis* Schein promised that his long-awaited second volume of 'Geistlicher Moteten und Concerten' would appear soon.¹²⁵

Another two years were still to pass, however, before it materialized, and it seems the reason for the delay was not that the music had not yet been composed, but the difficulty in publishing music in such hard times.

¹²⁵ 'Auch das hievor vertröstete Opus Geistlicher Moteten und Concerten ehestes von mir erwarten.' *NAsW* Bd. 8 p. XII

Figure 1.6 Title page of *Opella nova, ander Theil* (1626)¹²⁶

OPELLA NOVA,
Ander Theil/
Geistlicher Concerten/
mit 3. 4. 5. vnd 6. Stimmen zu-
samt dem General-Bass,
Aufjetzo gebrauchliche Italiänische Invention.
Componirt
Von
Johan-Herman Schein/Grünhain
Directore Music. Chori zu Leipzig.
Mit Churfürstl. Sächs. Befreyung.
BASSO CONTINUO.



In Verlegung des Autoris, vnd bey demselben auff der
Schulen zu S. Thomas daselbst zu finden.

M. DC. XXVI

The work is dedicated to the city council of Nuremberg, and the dedicatory preface is as follows:

To the noble, honourable, prudent and wise gentlemen, the Lord Mayor and
Councillors of the Imperial City of Nuremberg:
May I first, as your humble servant, extend my greetings.

Noble gentlemen, a few years ago now I published a little musical work under the title 'Opella nova', or 'Little spiritual concertos for 3, 4 and 5 voices'. It has been reported by word of mouth and in writing that this modest little work of mine, alongside others I have published, was appreciated (to God be the glory) by many musicians and good judges of music (well, not even Jupiter pleases absolutely everyone), and that it has been in use in the chapels of high potentates as well as in the churches of cities, and indeed not without significant acclaim. I was continuously reminded and pressingly requested that I should also complete and publish the second part of my *Opella nova*, which I had promised in the *Musica Boscareccia* or *Wald-Liederlein* published shortly after [the first volume of the *Opella nova*]. And so, in view of this eager devotion, I have accommodated myself to their unabating requests in so far as I have reluctantly once again simply selected from the already quite large store of music I have to hand - during these hard and uncertain times when publishing is not easy - some little concertos, which, though they may be few, are nevertheless pleasing, for no more than 3, 4, 5, and 6 voices (they are certainly not intended for those who wish to have their ears filled with the stentorian braying of donkeys) and sent them to press under the title *Opella nova Second part*. The rest I have put aside in a larger opus, for - God willing - better and more comfortable times. As I am also in need of distinguished and powerful patrons for the present small work to protect me against ignorant and slanderous persons, I have sought out and chosen you, distinguished gentlemen, above others, because not only your good selves but also your worthy citizens are particular lovers of fine music, who, according to their own report, take pleasure in my compositions both publicly in churches and privately at home.

For this reason I beg you to regard my humble and diligent request kindly, if it reaches you, and to place this modest little work of mine under your patronage; please accept it from me, your most willing servant, and remain my noble and gracious patrons. I commend you to God's protection, that your rule may be peaceful, happy, and prosperous; to your most gracious favour I commend myself, your most faithful servant.

Leipzig, April 1st 1626.

Johan-Herman Schein¹²⁷

¹²⁷ 'Denen Edlen/ Ehrenvesten/ Fürsichtigen und Hochweisen Herren Bürgermeister und ganzen Rath des H. Reichs Stadt Nürnberg/ Meinen allerseits groszgönstigen Herren. Meine bereitwilligste Dienste und Gruß zu vorn. Groszgönstige herren/ Demnach ich kurz verruckter Jahre unter andern ein Musicalisches Wercklein/ unter dem Titul: Opella nova, oder Geistliche Concertlein mit 3.4. und 5. Stimmen Componiret und ausgehen lassen: und nicht alleine/ wie solches ob wol schlechtes Wercklein/ nebenst andern meinen bißhero publicirten Sachen/ dennoch (Gott sei die Ehr) von vielen (neq; enim Jupiter omnibus placet) vornehmen der edlen Music Cultorn

One wonders what compositions Schein was saving for a particularly big opus in more favourable times - there is no evidence of a later published collection, so it probably never materialized before his death. Schein seems to regard the forces required in *Opella nova II* as modest, even though 3-6 voices represent larger forces than were used in *Opella nova I*. Perhaps he envisaged large-scale Gabrielian polychoral concertos, such as Schütz's *Psalmen Davids* (1619). Among the individual works Prüfer lists in his catalogue of Schein's work there is a ten-voice motet entitled *Precatio Ecclesiae pro pace*, which was composed and published in 1630 for the election of a new city council, and another work for as many as sixteen voices; *Palmae/ Ecclesiae Christianae* unfortunately carries no date.¹²⁸ On the other hand, his comment in brackets about his present concertos not being intended for those who like to fill their ears with great donkey brayings, suggests that he considered music for fewer parts better, and even preferable to music for larger forces. Again the question is raised, to what extent the few-voiced concerto represented an aesthetic, stylistic ideal, and to what

und Fautorn beliebt/ und dahero so wol in hohen Potentaten Capell als auch Stadt-Musicken/ nicht ohne sonderbaren applauss ublichen gebraucht würden/ theils Schrift: theils Mündlichen berichtet; Sondern auch/ daß ich solcher meiner Opella novae, Andern Theil/ welchen ich in kurz hernach edirter Musica Boscareccia, oder Wald-Liederlein à 3. promittiret und verheissen/ maturiren und ihnen gleichfals in öffentlichem Druck einsten communiciren wolte/ instediglich erinnert und gebeten worden. Als habe ich ihren so unnachleßlichen suchen/ in erwegung derer so begieriger devotion mich endlichen so fern accommodiret, das ich aus meinen zwar allbereit bei händen habenden grösserem Musicalischen Vorrath/ bei jetzigen noch so schwierigen und geschwinden Zeiten (worin der Verlag schwer fallen wil) wieder meinen willen abermal nur etzliche/ jedoch feinen anmutige Concertlein, mit wenigen als 3.4.5. und 6. Stimmen (welche zwar nicht für die jenigen/ so nur die Ohren mit grossem Stentorischen Eselgeschrei angefüllet haben wollen) eligirt, und unter dem Tittul: OPELLA NOVA Ander Theil/ zum Druck befördert/ den Rest aber in ein besonder grösseres Opus, biß/ geliebt es Gott/ zu bessere zeit und bequemigkeit gesparet: Und/ weil ich dann auch zu diesem Wercklein vornehmer und mächtiger Patronen, contra die Ignoranten und Calumnianten bedürffig/ E.E. und herrl. vor andern hierzu ausersehen und erkohren: Weil vornemlichen nicht alleine Ihre hochansehliche Gliedmassen selbst/ Sondern auch dero löbliche Bürgerschafft/ als sonderbare der Edlen Music Liebhabere/ sich (ihrem selbst eigenem bericht nach) an meiner Composition, so wol publicè in der Kirchen/ als auch privatim zu Hause/ jemaln zu delectiren pflegen.

Gelanget derowegen an E.E. und herrl. hiermit mein ganz unterdienst gefliessenenes bitten/ Sie geruhen groszgünstig/ solches im besten zuvermercken/ angeregtes dieses mein Wercklein in ihr mächtiges Patrocinium, von mir dero bereitwilligsten Servitore auff und anzunehmen/ und meine groszgünstige Herren zu sein und zuverbleiben. Welche ich Göttlicher protection, zu friedlicher/ glückseliger Regierung und allen Wolstand/ mich aber deroselben groszgünstigen Favor unterdiensttrewlichst entpfehle/ Datum Leipzig den 1. Aprilis, Anno 1626.

E.E. und Herrl. Dienstwilligster Johan-Herman Schein' 'Widmungsvorrede' *Opella nova II*: *NAsW* Bd. 5 pp. X-XI

¹²⁸ *JHS* pp. 104-5

extent it represented a compromise to enable church music to continue during a time of hardship.

Why did Schein dedicate this work to the Nuremberg city council? Prüfer says in his biography of Schein that nothing is known of his relationship with the Nuremberg city council.¹²⁹ Therefore we must speculate. In his preface Schein says that his work has been well received by the citizens of Nuremberg. Praetorius also chose Nuremberg city council as the dedicatee of *Syntagma III*, and he gives a detailed explanation for his choice:

'Nuremberg, noble and famous throughout the Holy Roman Empire and all of Europe, is not only party to much Italian and Venetian trade, but also always reveres and respects music and cultivators of music. This can be seen from the fact that she not only adored and honoured the distinguished musician Orlando di Lasso from Ghent in Flanders when he was a Capellmeister in Bavaria (and he himself speaks very highly of this time in a preface), as well as other distinguished musicians who came after him, but also in the fact that the city itself produces distinguished musicians, among whom there is the musician, composer and organist, Johann Leo Hassler, who is known far and wide, and who learnt the foundations of his art in Venice, Italy with the highly renowned and distinguished composer and organist, Andrea Gabrieli; likewise there is his brother, Caspar Haßler, Johann Staden, Christoph Buell, and others who have achieved honour and fame in this praiseworthy activity. And added to this, merchants and tradesmen in this city not only possess great enthusiasm for music, but also engage in its practice, all in such a way that they put their musical works to print and publish them, and in doing so make an immortal name for themselves.

From all this it is clear that Your Honours, the citizens of Nuremberg and their associates regard and preserve both vocal and instrumental music; that they are knowledgeable about it; that they use it in public and in private, and are therefore able to judge it well.'¹³⁰

¹²⁹ *ibid.* p. 79

¹³⁰ 'Weil dann nun E.E. und Herrligkeit: so wol die im heiligen Römischen Reich unnd gantz Europa hochberühmte und Edle Stadt Nürnbergk/ nicht allein ein Receptaculum vieler Italianischen und Venetianischen Handlungen/ sondern auch vornemlich/ was Musicam anlanget/ dieselbe und deroselben Cultores jederzeit veneriret, und hochgehalten/ wie solches darauß zu ersehen/ daß sie nicht allein den uberaus vortrefflichen Musicam Orlandum de Lasso von Gendt in Flandern bürtig/ Fürstl: Durchleucht: in Bäumen Capellmeistern zu der zeit (Inmassen er solches selbst in einer praefation sehr hoch rühmet) so wol auch hernacher andre vortreffliche Musicos sehr geliebet und geehret/ sondern auch in deroselben Stadt zu jederzeit vortreffliche Musici entstanden/ unter welchen dann ist der weitberühmbte Musicus, Componist und Organist Johann Leo Hassler/ welcher auch seine Fundamenta in Italia zu Venedig bey dem hochberühmbtem und vortrefflichem Componisten und Organisten Andrea Gabrielo geleet; Imgleichen auch dessen Brüder/ Caspar Haßler/ Johann Sadt/ Christoph Buell/ und andere in hoc laudabili exercitii genere Ehr und ruhm erlangt. Da denn auch diß hinzu kömpt/ das nicht geringe sondern vornehme Kauff- und HandelsLeute daselbst nicht allein sonderbahre grosse lust zur Music tragen; Sondern auch dieselbe vor sich ganzt embsig exerciren, also

Thus it seems that there was a particular enthusiasm for the Italian style in Nuremberg, and Schein could be sure of a positive reception of his new work. Praetorius mentions two main reasons why this should be so: trading links and connections between Nuremberg and Venetian musicians. Nuremberg was the largest city in the southern part of the Holy Roman Empire, and was situated at the point of convergence of twelve major trade routes; the city council was made up of patrician families of the city, most of whom were merchant families on an international scale.¹³¹ The Nuremberg connection with Venice was of great significance for the dissemination of Italian music in Germany. The city was an important centre for printing, and a number of German anthologies devoted to Italian music were published there. (Several items on the list of Italian music available in the Leipzig and Frankfurt book fair catalogues are from Nuremberg publishers.¹³²) The Nuremberg cantor, Friedrich Lindner, for example, published no less than nine volumes devoted to Italian music, largely sacred, in the last two decades of the sixteenth century.¹³³

und solcher gestalt/ daß ihre opera Musicali zum Truck befördert und publiciret, und sich dadurch einen unsterblichen Namen compariret und zu wegen gebracht haben/ etc.

Dieweil denn darauß zu sehen und genugsam erscheinet/ wie E.E. und Herrligk: wie auch deren Cives und anverwandte auff musicam tam vocalem quam Instrumentalem, eiusq; Cultores achten und halten/ deroselben selbst kündig seyn/ unnd publice & privatim gebrauchen/ dahero desto besser davon judiciren und Urtheilen können:’ *Syntagma II*. pp. v-vi

¹³¹ Susan Bryan Collins: ‘Johann Staden: His Life and Times’ (unpublished doctoral dissertation, University of Texas at Austin, 1987) p. 12

¹³² nos. 361, 409, 637, 902, 926, 1466 (Appendix B)

¹³³ In his article ‘The international ‘Catholic’ repertoire of a Lutheran church in Nürnberg (1574-1597)’ (*AnMus* 5 (1957), pp. 229-327), Walter H. Rubsamen writes about some manuscript choirbooks compiled by Lindner, for the *Aegidienkirche* where he was Cantor between 1574-1597. In spite of it being a Lutheran church, they contain predominantly Latin works by Catholic composers of the Netherlands, Italy and elsewhere, with Lassus the best represented of any. Less than a tenth of the compositions are by Protestant composers. Rubsamen attributes this phenomenon to the exclusive use of Latin in the musical portion of the liturgy at St. Aegidien, and its ‘high church’ inclinations. ‘The repertoire of polyphonic music in that ‘most German of all cities,’ Nuremberg, was astonishingly international and ‘un-German’ during and shortly after the age of Hans Sachs (1494-1576),’ he writes (pp. 241-2). He says that such a situation could not have arisen elsewhere, since Lutheran city councils would normally prefer liturgical music in German by composers of strictly Lutheran leanings. ‘In other words, there must have been a close connection between Nürnberg’s ‘Catholic’ rites and the nature of musical publication in that city, just as the liturgical climate was a prerequisite for Lindner’s manuscript repertoire in St. Aegidien,’ he concludes (p. 243).

Hans Leo Hassler (1562-1618) was one of the first German composers to go to Venice to study. A fellow pupil of his under Andrea Gabrieli was Andrea's nephew, Giovanni, and he and Hassler became close friends. In 1600 the two composers collaborated on the music for the wedding of a mutual friend, a merchant from Nuremberg, Georg Grüber. When Giovanni Gabrieli died in 1612 much of his music was left unpublished, and Georg Grüber took it upon himself to see some of it into print. *Reliquiae sacrorum concentuum* (Nuremberg, 1615), one of the three major collections of Gabrieli's work published posthumously,¹³⁴ was edited by Grüber and contained 19 motets by Gabrieli and 20 by Hassler, who had died in the same year. Grüber described them both as 'most outstanding musicians.'¹³⁵ (The publication also contained motets by other composers, mostly Italian, including Monteverdi,¹³⁶ Biancardi, Marenzio, Massaino, Naldi, Pecci and Spontoni.) Perhaps Praetorius had exactly this collection in mind when he spoke of Nuremberg merchants publishing music in the preface quoted above. The collection is listed in catalogues from both the Frankfurt and Leipzig book fairs in 1615 and 1616, and thus it may well have been known to Schein when he was in Leipzig.¹³⁷

The composer and organist, Johann Staden occupied the most senior musical position in Nuremberg, that of Cantor at the St. Sebald Kirche, which he had held since 1618, and in this capacity he was asked to judge new works that composers dedicated to the city.¹³⁸ Thus he would have examined both Praetorius' *Syntagma III* and Schein's *Opella nova II*. Staden himself shows sympathy with the new Italian style in his own output, which will be discussed in detail in chapter two, and so we can assume that Schein's work was received positively by

¹³⁴ The others were *Symphoniae Sacrae* (ed. Alvise Grani, Venice, 1615) and *Canzoni et Sonati* (ed. P.F. Taddeo, Venice, 1615)

¹³⁵ quoted in

¹³⁶ *Domine me ad adjuvandum* and *Dixit Dominus* from the Vespers of 1610.

¹³⁷ no.637 (Appendix B)

Staden. On the other hand, however, we must hope that Schein had imbued his work with enough Germanness to avoid offending Staden's sense of patriotism: Staden is quoted by the theorist Herbst as having said, 'the Italians do not know everything, the Germans can also do something.'¹³⁹

In this dedication then, Schein was probably also mindful of his 'already quite large store of music' and the 'particularly big opus' he was planning to publish. Becoming known as a composer of music in the more modern Italian style in Nuremberg would also have been beneficial for his other works, which he had published independently and therefore needed to promote. Wealthy international merchants would have been useful contacts for Schein in building his reputation.

Opella nova II consists of 32 concertos, published in 5 partbooks: *Canto I*, *Canto II*, *Tenore*, *Basso* and *Basso continuo*. The concertos are ordered according to the place of their texts in the Church Year, but the texts themselves are from diverse sources, and the scoring and forms of the concertos are likewise very varied; it is not possible to pick out a single work and call it representative of Schein's genre in *Opella nova II*. A majority of the texts are German. Of those 11 are chorale texts, 2 are freely composed poetry, and 14 are individual biblical verses or psalm texts. In addition there are 5 concertos with Latin texts, all of which are biblical. Every concerto has a *basso continuo* part, whatever the scoring. In his notice for musicians following the preface Schein no longer refers the reader to Viadana's work on this subject, and this time (eight years after *Opella nova I*) he goes beyond Viadana's advice,

¹³⁸ This information is quoted in Harold E. Samuel: 'Staden, Johann', *NG* 18, pp. 41-43. Other works which were passed on to Staden include Melchior Franck's *Suspirium Germaniae* (1628) and Scheidt's second set of *Geistliche Concerten* (1634).

¹³⁹ J.A. Herbst: *Musica moderna prattica* (Frankfurt am Main, 1653, 2/1658). quoted in *ibid.* p. 43

exhorting performers to copy out the continuo parts for lutenists and theorbists as well as organists:

'Secondly, since experienced church and other musicians will, on reading the score, quickly grasp how this of that small concerto can best be played, I simply want to kindly remind less experienced cantors and organists that when, for instance, one voice is singing alone in one or other of my concertos, it is assumed that the *basso continuo* will accompany it, played on a *positif* or portative organ, and, moreover, that it will need to be copied out for and played by one or more lutes, theorbos, pandoras and other similar full-toned string instruments, which, especially in large churches, can provide useful assistance and an agreeable accompaniment for the somewhat thin sound of a solo voice. I leave it to your better judgment.'¹⁴⁰

For the purpose of producing a systematic description of the contents of the collection, I have divided the works into categories according to their scoring. In so doing certain patterns emerge in the scoring Schein uses to set types of text. The scoring of course has a bearing on the style, but this question will be addressed in chapter three, not here where we are primarily concerned with the genre and purpose of Schein's works.

The first category is the scoring that is prevalent in *Opella nova I*, two solo voice parts, melodic instrumental bass, and continuo, and sometimes a tenor cantus firmus which does not take part in the imitative motivic texture. The majority of the chorale-based compositions come in this category: numbers 2, 5, and 15 (without tenor); numbers 3, 13, 14, 17, 24, and 30 (with tenor). The newly-composed poetry settings, of which the texts are possibly by Schein himself, numbers 6 and 7 also belong here (they have no tenor cantus firmus).

¹⁴⁰ 'Und weil erfahrene Capell- und andere *Musici*, ohne das bald verstehen/ wie ein oder das andere *Concertlein*, wenn sie es einmal durchsehen/ am besten zu *effectuiren* sey: so habe ich nur dieses hierbey einfeltige *Cantores* und Organisten wolmeynend erinnern wollen/ daß nemlichen/ wann in einem oder dem andern meiner *Concertlein* etwa eine Stimme nur alleine singet/ es dahin angesehen/ daß der *Bassus Continuus*, nebenst deme daß er auff der Orgel/ Positiff oder Regal/ miteingeschlagen wird/ auch uberdas noch für eine oder mehr Lautten/ Teorben/ Pandorn und andere dergleichen beseitet vollstimmigte *Instrumenta*, welche dann solcher alleine singenden und zimlich blos kommenden Stim/ voraus in grossen Kirchen/ eine gute *assistenz* leisten/ und ein freundliches Geleidt geben können/ müsse abgeschrieben/ und darauff mitgespielet werden. *Sapienti fatis.*' *Opella nova II op.cit.* p. XIV

The next category of scoring is solo voice with instrumental and continuo accompaniment. One chorale-based composition comes into this category, 'Also heilig ist der Tag' (no.16), but all the others of this type are settings of German biblical texts. The solo voice is nearly always a tenor, except in 'Herr, nun läßt du deinen Diener' (no.9) where a bass sings the words of Simeon in the Nunc Dimittis. Three concertos in this category use the instrumental grouping of violin, 'traversa' (flute), trombone or bassoon: 'Siehe, das ist mein Knecht' (no.1), 'Also heilig ist der Tag' (no.16) (this one has parts for both trombone and bassoon), and 'O Maria, gebenedeiet bist du unter den Weibern' (no.27). Two violins or two cornetts, and violone or bassoon are specified for 'Herr, nun läßt du deinen Diener' (no.9), and two violins and bassoon or violone for 'Gehet hin in alle Welt' (no.25). Violin and viola da gamba are used in 'Fürwahr, er trug unsere Krankheit' (no.10), the only time the latter instrument is used in the whole volume. The role of the instruments in relation to the voice part varies between the settings, and at times even within a single setting. All of them begin with an instrumental introduction, which is marked 'Sinfonia' in no.9. Of all the pieces in this group this is arguably the one in which the instrumental writing is most idiomatic and independent of the voice.

Praetorius mentions the term 'Sinfonia' in *Syntagma III*: he writes that it is used by the Italians for an ensemble piece in the style of a 'toccata, pavane or galliard, or some such piece' for four, five, six or more instrumental parts, without voices. 'The same is sometimes used by them at the beginning, and often in the middle of, vocal concertos for choirs.'¹⁴¹

¹⁴¹ 'Sinfonia: rectius vero Symphonia. Sinfonia, wie droben angezeigt worden/ wird von den Italiänern dahin verstanden/ wenn ein feiner vollständiger Concentus, in Manier einer Toccaten, Pavanen, Galliarden oder andern dergleich Harmony mit 4.5.6. oder mehr Stimmen/ allein uff Instrumenten ohn einige Vocalstimmen zu gebrauchen/ componirt wird. Dergleichen Art von ihnen bißweilen im anfang (gleich als ein Praeambulum uff der Orgel/ auch oft im mittel der ConcertGesängen per Choros adhibirt und gebraucht wird: Wie im 8. Cap.des dritten Theils dieses Tomi Tertji mit mehrerm/ auch was unterm Wort Ripieni, Ritornello, & c. zu verstehen sey/ zu befinden seyn wird.' *Syntagma III* p. 22

Indeed, sections marked 'sinfonia' for instruments only recur throughout 'Herr, nun läßt du deinen Diener' (no.9).

The third category consists of just two pieces, the German psalm settings in the collection. 'Der Gerechte wird grünen' (no.31) is scored for solo tenor, violin and violone or trombone, and 'Herr, wenn ich nur dich habe' (no.32) is scored for the same group, but violone or bassoon is specified for the bass line. There are no purely instrumental passages in these settings.

In the next category come the larger scale concertos, which contain various alternating sections of vocal solos, instrumental writing and choral writing. With their varied scorings and groupings, these fit Praetorius' second category in his definition of 'concerto,' quoted above, in which groups of instruments and voices play and sing together, one group after the other, 'competing, as if one always wants to be first and make itself heard more clearly than the other.' The pieces in this group are all settings of German biblical texts.

The first of these, 'Mach dich auf, werde licht, Zion' (no.8), has alternating sections for two solo voices (*canto II* and tenor) with mixed instrumental accompaniment, and sections for full choir. Schein marks the sections 'Favorito' and 'Cap.' (an abbreviation of 'Capelle') in the continuo part. Praetorius gives three definitions of the word 'capella,' the first of which seems to correspond with Schein's scoring:

'As far as I can tell, in the beginning the term was used by Italians in long imperial Austrian and Catholic pieces, in which several choirs of all kinds of instruments and voices were employed, and a special choir was drawn from all of them and called 'Chorus pro Capella,' because in it the whole vocal ensemble, or the whole capella, would perform together, as distinct from the other choirs, and the organ would join in

with a full registration. What decoration, magnificence and splendour would result – because this choir mostly sang when all the other choirs came together.’¹⁴²

Further, he writes that Giovanni Gabrieli had recently published works with such ‘Capellen.’

A table at the end of Praetorius’ definitions gives somewhat better clarity: ‘Chorus pro

Capella’ is listed with synonyms such as ‘Tutti,’ ‘Omnes, Vocibus & Instrumentis,’ and

‘Capella vocalis & Instrumentalis,’¹⁴³ and thus it is safe to assume that Schein intended both

instruments and voices to perform at the sections marked ‘Cap.’ Surprisingly Praetorius

does not give a definition of ‘favorito,’ but he does give a list in his table of terms which refer

a similar kind of grouping, for example ‘Voces solae,’ or ‘Voces Concertatae.’

Having only five partbooks available in which to notate a work with so many parts no doubt

presented Schein with a limitation to be overcome. The *canto I* part of ‘Mach dich auf,’ for

example, is marked ‘Violino, Cornetto, Flauto piccolo è Voce.’ The violin and piccolo

alternate in successive solo sections, and the cornett and voice are specified at capella

sections.

‘Maria, begrüßet seiest du, Holdselige’ (no.11) has a subtitle, ‘Dialogo.’ The dialogue setting

is mentioned by Praetorius as a specific genre.¹⁴⁴ Schein’s dialogue here is between the angel

(tenor) and Mary (soprano), in the text of the annunciation. The solo sections are framed by

sinfonie for four trombones, and the concerto concludes with an alleluia for the whole

capella.

¹⁴² ‘So ist es im anfang/ meines erachtens/ von den Italiänern allein dahin verstanden worden/ wenn in den käyserlichen/ Oesterreichischen und andern Catholischen weitläufftigen Capellen oder Music, etliche unterschiedene Chor mit allerley Instrumenten und Menschen Stimmen angestellet werden/ daß alsdenn noch ein absonderlicher Chorus aus diesen allen heraus gezogen/ und Chorus pro Capella genennet worden/ darumb daß der ganze Chorus Vocalis, oder die ganze Capella denselben im Chor/ und von den andern Choren ganz abgesondert musiciret, und gleichsam als uff einer Orgel das volle Werck/ mit einstimmet. Welches dann ein trefflich Ornamentum, Pracht und Prangen in solcher Music von sich gibt: Dieweil dieser Chorus fast meistentheils zugleich mit einfället/ wenn die andern Chor alle zusammen kommen.’ *Syntagma III* p. 113 (133)

¹⁴³ *ibid.* pp. 118-119 (138-139)

¹⁴⁴ *ibid.* p. 16

'Hosianna dem Sohne David' (no.12) contains *sinfonie* for three *bombardone*.¹⁴⁵ The indication 'Concerto' is given in the continuo part at sections for three solo voices (no instruments), and again there are 'capella' sections. The text is simple and the music repetitious, and in this concerto the 'capella' sings the same music at each entry, so that it becomes a refrain. 'Vater unser, der du bist im Himmel' (no.18) similarly has a capella refrain, as well as alternating *sinfonie* (this time a mixed group of instruments) and solo 'concert.' sections (without instruments). In 'Nun ist das Heil' (no.28) a *sinfonia* group of 'trombetta,' cornett and three trombones alternates with an alto solo (marked 'concert.' in the continuo part), and the structure is rounded off with a repeated capella section. In 'Selig sind, die da geistlich arm sind' (no.29) Schein reverts to the term 'favorito' for solo voice sections. In this concerto 'favorito' and 'capella' sections alternate, and although particular instruments are specified (cornett, 'traversa,' and three trombones) there are no *sinfonie*, and it seems they simply double the voice parts in the 'capella' sections.

One other concerto belongs with this group of 'large-scale' works, although its genre is really very different from the others. 'Komm, heiliger Geist, Herre Gott' (no.23) is based on a chorale, and is really more an instrumental than vocal piece, which makes it quite exceptional in *Opella nova II*. The chorale melody is sung by a soprano as a cantus firmus, and an instrumental ensemble consisting of two violins, recorder, and three trombones play variations beneath it, and between its phrases. There is a definite pattern in the structure: the chorale phrases are presented in duple time, and each one is followed by an instrumental phrase in duple time, then one in triple time.

¹⁴⁵ *Bombardon* is the Italian name for the bass or great bass shawm. (NG 3)

Finally there are the Latin settings. 'O quam metuendus est locus iste' (no.19) and 'Orantibus in loco isto' (no.20) are both settings of responsorium texts, and they form a pair. Likewise 'Exaudiat te Dominus' (no.21) and 'Tribuat tibi secundum cor tuum' (no.22) belong together, and they contain consecutive sections from psalm 20. The first pair is scored for two soprano voices, the second for soprano and tenor voices with trombone or bassoon and continuo, and they all have similar compositional features to the German chorale settings of this scoring. The 'Magnificat' (no.26) is scored for soprano and tenor solos with the same continuo group, and here only alternate verses are set, so *alternatim* performance must have been intended. Clear structural sections are delineated for each verse, and they are contrasted by variety in scoring (both voices have solo sections) and in mood.

Thus the concertos of *Opella nova II* are much more varied than those of *Opella nova I*. The liturgical nature of some of the texts, for example the Latin settings, would have meant that those concertos had a specific position and function in the liturgy, but for the most part their function would have been very similar to the chorale settings in *Opella nova I*. Schein shows an interest in exploring contrasting sonorities in the larger-scale works (in accordance with Praetorius' second definition of the term 'concerto'), which is certainly not evident in the first volume, and these were clearly intended for church use. Like the concertos of *Opella nova I*, however, the works for fewer voices might equally have been performed outside the church.

There are four dedicatory poems in *Opella nova II*: an Italian madrigal by Georg Schütz, and three Latin poems, two of which are by colleagues of Schein's at the *Thomasschule*. Again the poems and preface appear only in the tenor partbook.

MADRIGALE

Ne' Concerti Divini del Sr. Gio. Hermano.
Schein

A Questo divin suono
Zeffiro riposa lasso, e suo gran tuono
Giove che main ritiene;
Ferman le penne i tempestosi venti
I giri al ciel intenti
Stanno, e di gioia piene
Lampeggion hor le stelle; Il tempo alato
Febe ritira ancora
Frenando'l corso a sta armonia canora;
I fiumi alpestri e rapidi torrenti
Ferman il passo grato,
Lascian gl'augelli'l tremole garrire
Anzi que' be' concetti
Traggon fuor da le linfe
Guizzanri pesci e lascivette Ninfe,
E'l bianco Cigno tace al suo morire.
O miracol d'accenti,
A' qual' ascolta 'l Ciel, la Terra, 'l Mare
E tutti gl'Elementi!
Così ne fosse intenerito Marte
Ch' or' alla Magna, ah! duol, commanda in
parte,
Per che sì bel cantare
Già spezzi i sassi, l'aria e' foschi nemi
Non che del Ciel il core
Dove s'incentra ed a gl'humani grembi
Invola ogni Aura, sì che suo CANTORE
Virurà quasi altr'Orfeo
In Ciel, in Terra, in Mare amato Attheo

Lipsia cantabat

Georgius Schütz Weissenfels. J.U.D.

MADRIGAL

on the sacred concertos of Signor Gio.
Hermano Schein

At this divine sound Zephyr rests
and Jove halts the great thunder he never
otherwise withholds;
the tempestuous winds fold up their
pinions,
attentive to heaven, the spheres stand still,
and the stars sparkle, full of joy.
Phoebus holds back winged time at such
melodious sounds;
the alpine rivers and rapid torrents halt in
their pleasant course,
the birds stop their warbling,
and the beautiful harmonies draw from the
waters darting fishes and flirtatious
nymphs,
while the white swan falls silent as it dies.
O miracle of sound to which heaven, earth,
the sea, and all the elements listen!
Would that Mars, too, were rendered
gentler by such lovely singing.
Mars who now, alas, commands in parts of
Germany;
for this beautiful singing has already
shattered the rocks, the air and the dark
clouds,
and not least the heart of heaven,
in which all spirit gathers and from which
it flies to human hearts.
And so its singer, like another Orpheus,
beloved in heaven, on earth and in the sea,
shall vanquish the ungodly one.

sung at Leipzig by Georg Schütz, of
Weissenfels, J.U.D.

SCHEINI tu Thamyras Superas, atq.
Orphea cantu,
Atq. Menattzéach nobilis arte clues,
Perge animare choros suavi modulamine
cantus,
Aeternumq novis ferre DEUM modulis.
Sic aternabis nomen modulamine cantus
Flexanimis, Pindi Splendida fama saeri.

M. Bartholomew Mayor SS. Theol.
Baecal. schol. Thom. ConR.

O Schein, you surpass Thamyras and
Orpheus with your song,
And by your art you are as renowned as
Menattzéach.
May you continue to create songs with
sweet harmonies,
And reveal to us the eternal God with your
new compositions!
In this way you will make your name
known with your moving harmonious
songs,
O resplendent glory of sacred Pindus.

M. Bartholomew Mayor SS. Theol.
Baecal. schol. Thom. ConR.

(In Greek mythology Thamyras was a poet and
musician who boasted that he could outstrip the
muses with his art, but they blinded him and made
him forget his skill. The present author has no
information as to who Menattzéach was.)

Pectore si resonat sacra magnum est;
pectore, voce
Maius; maximum opus pectore, voce,
melo.
Nempe aperit Pectus vox, sitq animosior,
extat
Quando repperusso suavior aura melo.
Experietur idem emissa hac qui cantica,
Scheini,
Isthoc (addo) modo quo canis ipse, canet.
Est ita: dat parvum tua Musica vena
libellum:
Unde carmen magnum surger possit opus.

Dn. suo Compatri & Collegae dilect. f.
M. Georgius Prelhusius

It is a great work when holy praise
resounds in the heart;
But it is better with the heart and the voice;
and it is greatest when heart, voice, and
song are joined together. }
For surely the voice opens the heart, and
then becomes more spirited,
and a sweeter breath comes out when a
song is begun.
When the music in this volume is
published, O Schein,
whoever sings it in the same way as you
yourself sang and composed it,
will experience this for himself.
Thus it is, that your musical talent
produces a little book,
from which a song might emerge as a great
work.

Dn. suo Compatri & Collegae dilect. f.
M. Georgius Prelhusius

Anagram

on the name of the brightest and most outstanding man,
Dn. J.H. Schein, most gifted Director of Choral Music at Leipzig.
Here Johann Hermann Schein is celebrated, and why?
Because of his fertile imagination in the art of music, as it is said.

The acrostich reads in alternate lines.

Famous Amphion, founder of the city of Thebes,
moved the rugged rocks and caves with his music.
Orpheus, favourite of Calliope and Phoebus, also holds the name of resplendent praise by
means of this same art.
What do these things signify? In truth there is scarcely any better gift than music offered to
man by Jehova.
For this reason I applaud you, O Schein, you who are radiant in the art of music, and you,
who, as an Orpheus, move hearts of rock.
I do not doubt that Amphion himself, if he were brought back to life again, would yield to
you alone;
why indeed, Apollo would present you with a garland.
As you flourish, see how your noble name appears everywhere!
For you are loved like Apollo because of your pleasing music.
The well-known panelled ceilings of the Temple dance with your soul,¹⁴⁶
and all of Leipzig approves your song.
O Schein, never leave this illustrious path,
So that you may be useful for many years!
Long may you live!

Johanne Mylio Wasing Phil.
M. & P. Laus.

¹⁴⁶ It is not apparent to which particular 'well-known panelled ceilings' the poet is referring. The adjective 'laquearia' is used by Virgil in a passage from the *Aeneid* which contains much imagery of light and movement in reference to a building (Book 8, lines 8-25), so perhaps the poet here simply intended to extend the significance of the meaning of *Schein's* name with an allusion to this passage.

Figure 1.7 Johann Mylio Wasing: *Anagram*¹⁴⁷

ANAGRAMMATISMUS

E. NOME

Clarissimi, Præstantissimiq; Viri, Dn. JOHANNIS
HERMANNI SCHEIN, Musici Chori Directoris
Lips. solertissimi, &c.

JOHANNES HERMANNUS SCHEINIUS

Per Anagram.

[H littera non - littera bis extrita]

EN, HIC IN SONIS MUSAE VERNANS.

EPIGRAMMA.

JOHAN-HERMANNUS celebratur SCHEINIUS. Eccur?
IN MUSAE VERNANS dicitur HIC IN SONIS.

EVOLUTIO ALIA

In qua

ACROTELOSTICHIS

| | | | | | |
|----|-----------------|---|----|----|-----|
| J | JOHAN-HERMANNUS | lectus AMPHION, Thebæ conditor Urbi | — | — | S |
| O | | errida saxa suis inivit & antra SONIS. | — | — | C |
| H | | RPHEVS, Caliope & Phœbi pulvis ob isthe | — | — | H |
| E | | fulgentis item nomina laudis habet. | — | — | E |
| R | | et quid designant? Homini offert dona IEHOVA | .. | .. | I |
| A | | vera harmonici rit potius modis. | — | — | N |
| M | | PPLAVDO hunc, SCHEINI, Tibi qui RADIOSVS in ar- | — | — | US. |
| N | | ustis es, atq; Orpheus saxa corda movet. | — | — | |
| N | | on dubito: Ipse Tibi redidit cœlestes son- | — | — | |
| E | | iphion; barbam quin & Apollo daret. | — | — | |
| N | | abiliter VERNANS EN præsit audis, nomen | — | — | |
| S | | mus MUSAE IN lapide HIC IN antra SONIS. | — | — | |
| US | | xfultis Tibi gratantur Laquearia Templi | — | — | |
| | | ita, nulloq; prolat LIPSIÆ tota tenet. | — | — | |
| | | CHEINI, d præclaras posthac ne linguas curf | — | — | |
| | | ni & ut multu sit, superesse dicit | — | — | |

Autore

Johanne Mylio Wasing, Phil.
M. & P. Licet,

¹⁴⁷ NAsW Bd. 5 p. XIII

Georg Schütz attributes divine qualities to Schein's concertos, a familiar theme from the dedicatory poems of *Opella nova I*, clothing this notion in typical madrigalian imagery: Schein's music has power to influence the forces of nature, and is so beautiful that even the white swan yields to it, and remains silent as it dies. By contrast Mars remains impervious to Schein's music, and in saying this Georg Schütz is doubtless aware of events in the Thirty Years War. The poem ends, however, with hope, for since Schein's music has such divine qualities, it may 'vanquish the ungodly one', Mars, just as Orpheus used his music to save his beloved from death and the underworld.

In general these poems reveal rather less about the nature of the music itself than the poems of *Opella nova I*. They do however contain several allusions to theological perceptions of music, which, in spite of the classical, mythological garb, are unmistakably Lutheran. Georg Schütz, for example, expresses a belief in music's ability to overcome evil; the theologian and *Conrector* of the *Thomasschule*, M. Bartholomew Mayor's poem speaks of how music is a revelation of God; Prelhusius, another of Schein's colleagues from the school, explains that music is the most superior way of praising God; and the line in the anagram 'In truth there is scarcely any better gift than music offered to man by Jehova' is strongly reminiscent of Luther's well-known saying, that music is second only to theology. A copy of this final poem is shown in figure 1.7, because its effect is as much a visual as a literary one. The names 'Amphion,' 'Orpheus,' and 'Jehova' are picked out in capital letters, and thus Schein's name is placed in apposition with them. Like Georg Schütz's madrigal and several of the dedicatory poems in *Opella nova I* the focus of this poem is in the power of Schein's music to move hearts – even hearts of rock.

Many of the questions raised in the conclusion of the discussion of the publication of 1618, *Opella nova I*, are just as relevant to the second volume, and indeed all of the publications discussed above. The new Italian style, with its *basso continuo*, is present throughout: why was Schein so enthusiastic about it, and where does his knowledge of the style come from? The texts set in both volumes of the *Opella nova* belong firmly in the Lutheran liturgy; the dedicatory poems express Lutheran theology; and Schein's dedicatees in all of his publications are Lutheran, from Lutheran courts and city councils. Thus his work represents an adoption of the Italian style into German Lutheranism. He shows equal commitment to sacred and secular music, and applies aspects of the style equally to both. In this chapter we have seen how Schein's interest in Italian music coincided with Praetorius' work; in the next chapter our task will be to consider the reception of this 'new Italian style' among others of his contemporaries.

Chapter Two:

Schein's German contemporaries and their attitudes towards the Italian style

The previous chapter has established that Schein positively embraced the new Italian style; its assimilation into German music was his explicit goal. Its attraction, for Schein, lay not only in its technical features but also in its newness and the advance in the art of music it represented. This applies equally to his sacred and secular composition. These two areas are themselves treated in parallel by Schein, forms and styles moving easily between the two. Through his systematic commitment to publication, it has also been shown that it was Schein's intention to make his music available outside Leipzig and the social circles and events for which it was composed, and also to secure it for posterity.

However, in order to gain an understanding of the significance of the new Italian style in Schein's environment, it is not sufficient to discuss the *Opella nova* in isolation. The broader musical context is particularly essential in the study of this repertoire where cantor composers were engaged in a common task of meeting the musical requirements of the Lutheran Church; they shared the same social role and moved on a common level between educational and courtly establishments; in their approach to composition they manipulated the same textual sources and similar musical forces and were subject to similar restrictions, and of course they would each have been taught the art of counterpoint at their respective educational establishments, a set of rules and gestures

to govern their composition.¹ This chapter will therefore chart the work and the attitudes of other composers from Schein's circle of acquaintances in so far as they coincide with the features of his work mentioned above. This will enable us to establish to what extent Schein is representative of his time, and will also give signposts for sources of influence in the next chapter. Indeed, for a German who never travelled outside his native Saxony, an important place to look for stylistic influence is the work of his fellow German composers, several of whom had more direct contact with the Italian style.

Italian music in Germany during Schein's formative years

Before moving on to Schein's actual contemporaries something must be said about Italian music in Germany and particularly in Schein's musical circles during his formative years in the first decade of the seventeenth century. Italian influence in German music was certainly not a new phenomenon when Schein began advertising it in his publications in 1618. The motet collection he knew from his school days at Schulpforta (1603-1607) indicates that a significant amount of music by Italian composers was already in use in Germany at the turn of the sixteenth century. Bodenschatz's first collection of music in use at Schulpforta, *Florilegium selectissimarum cantionum* (1603),² shows a cross-section of established composers of old-style polyphony: of approximately 90 compositions nineteen are by J. Handl (Gallus), seven are by Calvisius, nine are by Lassus, all particularly noted for their

¹ It is interesting to compare the role of the poet and writer with that of a composer at this time. Peter Skrine writes, on approaching literature of the seventeenth century: 'The poet was, above all else, a learned author. ...To consider the prominent authors of the seventeenth century in isolation and ignore the cultural network which linked educational institutions, authors, publishers, learned societies, the higher echelons of society, and the relatively small but widely distributed reading public, is to fail to see them in their true context or to appreciate their aesthetic achievements in an accurate light.' 'The Seventeenth Century', in Eda Sagarra and Peter Skrine (eds.): *A Companion to German Literature From 1500 to the present* (Oxford, 1997) pp.16, ...21

approach to text expression;³ nineteen are by Italian composers, including three by Andrea Gabrieli and two by Giovanni Gabrieli, as well as works by Bassano, G. Boschetti, S. Cantone, R. Giovanelli, Ingegneri, Marenzio, Massaino, Alessandro Orologio, S. Venturi and Zallamella. Another two of the German composers represented had particular associations with Italian music: Hans Leo Hassler and Valentin Haussman.

Both of these composers were from Nuremberg. Hans Leo Hassler's link with Giovanni Gabrieli and his period of study in Venice have already been mentioned in chapter one. It is possible that another Nuremberg composer, Leonhard Lechner, provided the impetus for him to go. Lechner had links with the Fugger family and Lassus in Munich, and most probably studied in Italy himself. It is worth pointing out that the Venetian-German link goes back one step further still, to a time when Andrea Gabrieli, Giovanni's uncle and tutor, became acquainted with Lassus in Munich (1568) and encouraged his nephew to follow in his footsteps to Germany in the 1570s. In Lassus the Nuremberg and Venetian composers had a common heritage. When Hassler returned to Germany he took up a position in Munich, quite probably at the recommendation of Andrea Gabrieli.

The Nuremberg cantor, Friedrich Lindner, (1542-1597) may also have inspired Hassler to study Italian music. He, too, was acquainted with Lassus, and, as has already been mentioned in chapter one, he published a series of nine anthologies of sacred and secular music, which are dominated by Italian music. They were printed in Nuremberg by Catharina Gerlach, and one of the prefaces reports that Italian composers themselves

³ *RISM Recueils imprimés, XVI^e-XVII^e Siècles I* no. 1603¹ p. 394

sent their work to Lindner for publication.⁴ His manuscript choirbooks for the church and school of St. Egidien in Nuremberg likewise contain many works by Italian composers in the *prima prattica* style. (Lassus is, however, the best represented composer.⁵)

Valentin Haussmann (birthdate unknown, d. between 1611-1614) added to the Italian music in anthologies published in Nuremberg, and he devoted his attention more to secular song. He published a collection of villanellas by Marenzio, with German texts in 1606; some three-part canzonettas by Vecchi and Capi Lupi, likewise to German texts, in 1607; and tricinia by Gastoldi and other composers also in 1607. He also brought out a collection of *balletti*, previously published by Morley with Italian texts, with new German texts in 1609.

One other composer must be mentioned with this group: Gregor Aichinger (1564/5 – 1628) was first employed as organist at the Bavarian court by Jakob Fugger in 1584, and he continued his association with the Fugger family throughout the rest of his career. His patron sent him to study in Venice with Andrea Gabrieli some time between 1584 and 1588, around the same time that Hans Leo Hassler was there. Aichinger went on to Rome, where he stayed with his student friend, Jakob Fugger II, and it was in this time that he underwent conversion from his Protestant faith to Catholicism. This is no doubt the reason why, in spite of his Italian connections, he is

³ In his *Melopoiea* (Erfurt, 1592) Calvisius devotes a large amount of space to the subject of text expression.

⁴ quoted in Franz Krautwurst: 'Lindner, Friedrich', *NG* 11, pp. 4-5. It is in the preface to the volume *Tertius Gemmae musicalis liber* (1590) (*RISM: op.cit.* no. 1590²⁰) that this information is given. The other volumes are *Sacrae cantiones* (1585), *Continuatio cantionum sacrarum* (1588), *Gemma musicalis* (1588), *Liber secundus Gemmae musicalis* (1589), *Missae quinque quinque vocibus* (1590), *Corollarium cantionum sacrarum* (1590), *Magnificat* (1591), *Bicinia sacra...in usum iuventutis scholasticae collecta* (1591). (List quoted in Krautwurst: *ibid.*)

⁵ See footnote 133 in chapter 1.

not mentioned by Praetorius in *Syntagma III*, and why he and Hassler did not maintain a close connection. (His name does appear, however, in a motet anthology by Lindner in 1590). He took holy orders, probably during a later trip to Italy. Aichinger was one of the first German composers to use Viadana's concerto style in his work (his *Cantiones ecclesiasticae* were published in 1607), and elements of Italian style are inevitably evident in much of his work.

The list of Italian music available in the Leipzig and Frankfurt fair catalogues between 1600-1630 shows a large proportion of secular vocal music, especially five-part madrigals, in the first decade of the century. The majority of these come from the Frankfurt catalogue of the Augsburg book dealer, Tobias Lütz. (see Appendix B). (Augsburg was, of course, the seat of the Fugger family.) The Leipzig catalogues of Groß and Lamberg contain only about a third of the Italian publications listed; however, it need not be assumed that the Lütz catalogue was exclusive to Frankfurt, since the book trade operated freely between the two cities.

An important collection which appears in both Frankfurt and Leipzig catalogues, and thus must certainly have been available to Schein, is *Giardino novo bellissimo*, edited by the Danish organist, Melchior Borchgrevinck, and published for a second time in 1605.⁶ In this anthology of five-part madrigals L. Leoni and Monteverdi are the best represented.⁷ It was first printed in 1597, and on that occasion the publisher was Paul Kauffmann in Nuremberg. Kauffmann was also the publisher of Grüber's *Reliquiae*

⁶ *RISM: op.cit.* no. 1605⁷, p.402 see also no. 151 (Appendix B)

⁷ The madrigals by Monteverdi are: *Non si levava* (Madrigali II, 1590); *Dolcemente dormiva* (Madrigali II, 1590); *La giovinetta pianta* (Madrigali III, 1592); *Sovra tenere herbette* (Madrigali III, 1592); *Ah dolente partita* (published in Madrigali IV, 1603, after *Giardino nova*)

sacrorum cantionum, and was, it seems, part of the circle of Nuremberg musicians promoting Italian music.

Likewise the sacred collections of Abraham Schadaeus appear in both Frankfurt and Leipzig catalogues.⁸ The four parts of his anthologies *Promptuarii musici, sacras harmonias sive motetas* of 1611, 1612, 1613 and 1617 contained music almost exclusively by Italian composers. Hassler and Erbach are among the very few German names in a long list of Italian composers, which included Agazzari, Giovanni Gabrieli, Biancardi, Croce, Palestrina and Vecchi.⁹ Schadaeus hailed from Leipzig; his anthologies, however, were published in Strasbourg.

Before we leave the subject of Italian anthologies, mention must be made of the *Promptuarii musici* collections by Johann Donfrid, which are also listed in both the Frankfurt and Leipzig catalogues.¹⁰ Appearing somewhat later than the Italian madrigal and motet literature described above (the first was published in 1622, the second 1623 and the third 1627), these collections contained sacred concertos, predominantly by Italian composers, for the Catholic liturgy.¹¹ The first two books contain old-style polyphonic works by composers such as Victoria, Marenzio and Hassler, as well as early Italian concertato pieces, including several from Viadana's *Cento concerti ecclesiastici* (1602) and works by Leone Leoni, Finetti, Cifra and Agazzari. The third volume, and another collection, entitled *Viridarium musico-marianum* (1627), are more forward-looking stylistically, with works by more modern

⁸ nos. 1292-1296 (Appendix B)

⁹ see *RISM op.cit.* nos. 1611¹, 1612³, 1613², 1617¹.

¹⁰ nos. 379-382 (Appendix B).

¹¹ Aichinger, Erbach, Hassler and Praetorius have works included alongside all the Italian ones in the 1627 edition. The *RISM (op.cit.)* numbers are: 1623², 1623², and 1627¹

composers such as Grandi and Biagio Tomasi.¹² The first volume was promised as early as 1619 in the book fair catalogues, and may have been a source of influence for Schein.

Michael Praetorius (1571-1621)

Praetorius might be seen as a link between the Italian *Prima prattica* music in Germany, represented in Bodenschatz's first motet collection, and the newer concerto styles. An older contemporary of Schein's, he was also a younger contemporary of Hassler's, and Praetorius' and Hassler's paths certainly crossed. As has been mentioned in chapter one, Praetorius refers to Hassler in *Syntagma III* as a composer who laid the foundations of his art in Venice.¹³

Syntagma III (1618), quoted at length in the previous chapter, provides ample evidence that Praetorius had a lively interest in the new Italian style and was firmly committed to the task of making it familiar to German musicians. He takes pains to give detailed descriptions of technical features of the style, taking his information directly from Italian models as much as possible. His intention was clearly to work for progress in German music, and the significance of his commitment to propagating new styles becomes more clearly defined when one considers that he was already an established composer in the old style before he turned his attention to the new. In the second preface of *Syntagma III*, addressed to distinguished musicians and Capellmeister of the German nation, he says that he has applied his talent¹⁴ in writing this work of instruction, so that 'in our common fatherland, Germania, fine music may flourish more

¹² Jerome Roche: 'Donfrid, Johann', *NG* 5, pp. 548-549

¹³ 'welcher... seine Fundamenta in Italia zu Venedig bey dem hochberühmbten und vortrefflichen Componisten und Organisten Andrea Gabrielo geleet.' *Vorrede*: 'An die Edlen...Bürgermeister und Raht der Stadt Nüremberg' in *Syntagma III*

and more and be brought to higher status and wider acknowledgment [in society]. Thus may he [Praetorius] be the first to break the ice and clear the path...'¹⁵

The vast majority of works in Praetorius' considerable output is sacred, and most are based on chorales (Blankenburg estimates over 1000 chorale-based works).¹⁶ He shows inexhaustible inventiveness in the art of chorale variation, intended for *alternatim* practice in services, about which he gives detailed information in many of his volumes.¹⁷ Praetorius himself gave a complete list of works he had already published or was planning to publish in *Syntagma III*. He begins not with his earliest works, but with a group of works which belong to the latter part of his career, *Polyhymniae Ecclesiasticae: M.P.G. Continentes Cantiones Ecclesiasticas: Kirchen Lieder/ oder Concert-Gesänge*. The previous chapter in *Syntagma III* contains a long systematic list of all the different forms of musical settings of church music which he himself had employed throughout his publishing career. At the beginning of this chapter Praetorius makes it clear that he regarded the *Polyhymnia* volumes as the most important in his output; the title of the chapter is 'Advice and Revision of the forms in which Latin and German sacred songs and concertos are set in my *Polyhymnia* collections and other works',¹⁸ and he goes on to say that it would be impossible to give

¹⁴ 'von GOTT Ihme gnediglich verliehenen Talento' *ibid.* p. 10

¹⁵ '...damit in unserm allgemeinem Vaterlande Germania/ die Edle Music je mehr und mehr möchte floriren und zu völligerm Stande und Auffnehmen gebracht werden: Unnd vielleicht der erste das Eiß gebrochen/ und die Bahn gemacht..' *ibid.* p. 10

¹⁶ Blankenburg: 'Praetorius', *NG* 15, p. 190

¹⁷ Particularly detailed instruction is given in the 'Nota ad Lectorem Musicum' in *Megalynodia Sionia* (Wolfenbüttel, 1611) where Praetorius outlines possibilities for performance of the Magnificat in the liturgy: instrumental or vocal figural verses may follow each verse of the Latin text, or else German chorales may be inserted between the verses, and Praetorius lists suitable ones by name. (Praetorius: *Gesamtausgabe* vol.14 p. X)

¹⁸ 'Das VIII. Capitel: Admonitio und Erinnerung/ Welcher gestalt in meinen Polyhymniis auch andern Operibus, die Lateinische und Teutsche Geistliche Kirchen-Lieder und Concert-Gesänge angeordnet und angestellet werden können.' *Syntagma III* p. 169

an exhaustive catalogue of all the techniques he has employed, so he has concentrated primarily on the *Polyhymnia* collections.¹⁹

He lists fifteen parts of the *Polyhymnia*, even though only three had reached publication by his time of writing. His reason for listing them all, he explains, is because he had had in mind the contents of all the volumes while he was writing.²⁰ Thus *Syntagma III* might be regarded as a manifesto for these works – and the works which Praetorius considered the most significant in his prolific output are also the most Italianate.

The three volumes of the *Polyhymnia* series which were actually published are part III, *Polyhymnia Caduceatrix et Panegyrica* (Wolfenbüttel, 1619) (listed as ‘*Polyhymnia Panegyrica et Caduceatrix*’ in *Syntagma III*); part V *Polyhymnia Exercitatrix seu Tyrocinium Musicum Harmonicum* (Frankfurt am Main, 1619); *Puericinium...darinnen XIV. Teutsche Kirchenlieder: und andere Concert-Gesänge* (Frankfurt am Main, 1621), (listed in *Syntagma III* as part IV, ‘*Puericinia; Darinnen Teutsche Kirchenlieder und auff die andere Concerten Art gerichtete Gesänge begriffen seyn*’).

The first, *Polyhymnia Caduceatrix*, is of particular significance because it is the most comprehensive; the second two each concentrate on only one of the twelve styles listed by Praetorius in *Syntagma III*, whereas this one, as Praetorius himself says, contains

¹⁹ ‘Ob zwar unmöglich/ alle unnd jede mancherley Arten/ itziger zeit Componisten auffzuzeichnen und zu describiren: So hab ich doch gleichwol allhier nur etliche sonderlich diese/ deren ich mich in meinen itzigen newen zwar geringen Operibus, Alß nemblich in den Polyhymniis gebraucht/ notificiren und erklern wollen.’ *ibid.* p. 169

²⁰ ‘Demnach der Polyhymniarum in diesem III. Tomo Syntagmatis Musici offit und viel gedacht wird: Als hat man der Notdurfft sein erachtet/ nicht allein deroselbigen Catalogum ordentlich nach einander hieher zu setzen/ sondern auch alle die andern Opera, welche theils ans Liecht gegeben und mit Göttlicher Hülffe noch gegeben werde: ...’ *ibid.* p. 198

examples from the whole range of styles.²¹ Indeed, in this vast collection he exploits all the possibilities of polychoral concertato writing; he writes for up to 21 parts, divided into up to six choirs. It is this variety of forms, scorings and techniques which prompted Blankenburg to claim that it is 'the most valid counterpart in Protestant Germany to Monteverdi's Vespers'.²² All the concertos are based on chorales or texts from the liturgy. The title page explains that they were composed for electoral and princely gatherings, and it is interesting to note here that Praetorius wrote his most Italianate music, as he perceived it, for grand Lutheran, political occasions. More details of these gatherings are given in *Syntagma III* where the events are listed; they included the Fürstentage at Naumburg, an anniversary celebration of the city of Brunswick, a princely bishop's induction at Halberstadt and the centennial Reformation celebrations. When choosing dedicatees for the work Praetorius was obviously mindful of these events, and the Elector himself, Johann Georg I, comes first in a list of three.

Each setting is itself divided into contrasting sections, delineated, in the case of chorales, by the verses of the text. Unlike Schein's *Opella nova* concertos, Praetorius sets not just first verses, but whole chorales in this collection. 'Ach Gott vom Himmel sieh darein' (no.31) contains many of the textures used throughout the settings and is a fairly typical example of the collection. In Praetorius' categorisation of textures in *Syntagma III* the chief element of the Italian category ('die III. Art') is vocal solo with continuo accompaniment, and this principle underlies several sections of 'Ach Gott vom Himmel.' The setting opens with a soprano duet: the first voice sings an embellished version of the chorale phrase, and the second voice repeats it exactly;

²¹ 'Darbey (ist) dieses zumercken, daß in Polyhymnia III. nim: Caduceatrice, seu Panegyrica, von einer jeden Art und Manier zum wenigsten eins, oder mehr zu finden sein werden.' (*Syntagma III*) quoted and highlighted in Arno Forchert: *Das Spätwerk des Michael Praetorius: italienische und deutsche Stilbegegnung* (Berlin, 1959) p. 150

thereafter the voices exchange a very brief motif derived from the chorale phrase. Praetorius adds instruments to support the voices, however, and each voice is assigned its own accompanying bass line and chorus of instruments. In his explanation of this scoring ('die 6. Manier der dritten Art') he emphasises that the two groups are to be spaced apart in performance.²³ Thus the principle of intimate Italian solo duet is eclipsed by the grander polychoral principle:

²² quoted in Blankenburg: 'Praetorius' *op.cit.* p. 191

²³ 'Die Sechste Manier ist da zu den Concerten...zween absonderliche Chori Instrumentales, da ein jeder die Mittel-Parteyen und gantzen Concentum zu den Concertat-Stimmen/ an seinem Ort und Chor führet/ gesetzt sind/ und in denselben Concenter und Gesängen stellet man den ersten Discanten und Tenoristen, oder was es denn nun vor Concertat-Stimmen seyn/ bey die Orgel; denn 2. Discanten und Tenoristen gegen uber bey eim Regal: die Choros Instrumentales aber ein jeden bey seinem Choro Vocali auff die seiten abwärts/ an einen besondern Ort; Also das die Vocalisten vor den Instrumentisten desto eigentlicher/ und ein jede Stimme vor sich besonderst/ klärlich und deutlich vernommen und gehört werden können.' *Syntagma III* p. 179

Example 2.1.i Praetorius: 'Ach Gott vom Himmel sieh darein: à 4.12. ad 20.' (no.31) from *Polyhymnia Caduceatrix et Panegyrica* (1619) bb. 1-9.

5

1. Chorus
Vocalis

2. Chorus
Vocalis

1. Chorus
Vocalis

2. Chorus
Vocalis

1. Vers. Ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein:

1. Vers. Ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein:

1. Vers. Ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein:

1. Vers. Ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein: ach Gott vom Himmel sieh darein:

6 5 4 3 2 1

1. Chorus
Instrumentale

2. Chorus
Instrumentale

1. Chorus
Vocals

2. Chorus
Vocals

ich — der — ein! sie — he — der — ein!

ich der — ein! sich von ihm auf die — rief

ich der — ein! sich der — ein! sich — der — ein!

sich der — ein! sich der — ein! sich — der — ein!

6

By contrast, the second verse opens with just four solo voices (first soprano and tenor, second soprano and tenor), and the instrumental choirs join them later in the verse. The first soprano sings the first chorale phrase as a cantus firmus in the third verse, and here the interest lies in the antiphonal exchange between the instrumental bass lines of each group. On the second phrase, however, their exchange ceases and attention is focused on the decorative line of a solo tenor, containing Italianate escape notes and dotted rhythms:

Example 2.1.ii Praetorius: bb. 71-73 (only the parts shown are playing at this point)

The musical score for Example 2.1.ii, Praetorius, measures 71-73, is presented in two systems. The first system, labeled '2. Chorus Instrumentalis', consists of two staves (treble and bass clef) showing a repeating motif of a crotchet rest followed by three crotchets. The second system, labeled '2. Chorus Vocalis', also consists of two staves (treble and bass clef) showing a vocal line with lyrics: 'die fol - schen Schein uns leh ren/'. The lyrics are written below the vocal staves, with some words split across lines. The instrumental parts are written in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal parts are written in a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: 'die fol - schen Schein uns leh ren/'.

The instruments provide the interest again towards the end of verse three, where they continuously repeat a motif consisting of a crotchet rest followed by three crotchets, homophonically, for the final fifteen bars of the verse. (Cross-rhythms between the two choirs add complexity towards the end of the section.) The two groups are each joined by a 'chorus pro capella' to swell the sound in the fourth verse. In his introduction to the setting Praetorius explains that these may be omitted if the forces are not available, however, even without them, the texture is much fuller here, with all parts playing together for most of the verse. The cantus firmus texture of verse three recurs in verse five, along with the crotchet rest - three crotchets motif in the instrumental choirs, and

then the groups are again joined by *capella* choirs for the final verse, which begins in a triple metre. The full setting of the first line of this verse is however soon contrasted with solo duet passages with Italianate repeated motifs in duple time. The concerto closes with a grand *tutti*.

This brief discussion reveals that Praetorius' application of the Italian style in *Polyhymnia Caduceatrix* lies chiefly in his use of sectional, textural contrasts within a varied ensemble of instruments and voices, in imitation of the Venetian polychoral style. His passages in the newer Italian solo vocal style with continuo accompaniment are framed and coloured by his grand, polychoral approach.

The third published collection of the *Polyhymnia* series, the *Puericinium*, also contains large-scale polychoral concertos. In these a choir of boys' voices is contrasted with adult voices. The second published volume, *Polyhymnia Exercitatrix*, is however less imposing in magnitude, containing settings for two choirs of up to four parts, one instrumental, the other vocal. Unlike the others, this one specifies on the title page that it is intended for choirboys and musicians who wish to perform in the new Italian style.²⁴ The concertos fall into two groups, the first consisting of Latin settings under the title 'Halelujah'. Here each phrase has a subtext, the word 'Halelujah' repeated endlessly. The second group consists of chorale versions of psalms. In this volume Praetorius uses the Italian style of composed embellishment in a solo vocal line throughout,²⁵ and he illuminates the technique for German singers by notating the unadorned vocal line beneath the embellished version, labelling the two lines 'Simplex'

²⁴ 'vor Knaben und andere Musicos, so lust und liebe haben/ sich mit singen zu exerciren/ und jetziger Italianer neuen Manier zu geweynen.' title page of *Polyhymnia Exercitatrix*. Praetorius: *Gesamtausgabe* vol. 18

²⁵ 'die dritte Manier der dritten Art' *ibid*.

and 'Diminutus'. A continuo part is ever present throughout these settings, but again a continuous foil of instrumental parts fill in the harmony as well, obscuring the modern Italian texture of solo duet.

Of the other parts of the *Polyhymnia* series planned in *Syntagma III*, it seems that the majority were to contain large-scale polychoral works. Simpler double-choir motets closer to the Lasso tradition are also listed in two volumes (VII and X.). Praetorius indicates more specifically Italian intentions for three collections: *Tyrocinii Musicii* (the second part of *Polyhymnia Exercitatrix*, part V) was to contain decorative solo settings of German chorales and psalms to be sung 'by a good soprano or tenor alone with the accompaniment of an organ, or four viols';²⁶ part IX, *Polyhymnia Leiturgica*, was to contain polychoral Latin mass and Magnificat settings, 'in the manner of modern Italian singing and playing'; and part XII, *Polyhymnia Collectanea*, was to contain Latin motets by Italian composers for one, two, three, four and five parts, to which a 'Ripieno', or 'Chorus plenus' had been added, presumably by Praetorius himself.²⁷

Praetorius lists the exact contents of eight volumes, with the titles of the pieces and the number of parts, giving the impression that they were already composed and ready for publication. The second part, for example, *POLYHYMNIA Heroica augusta Caesarea*, announces in its title that it contains music for the gathering of the Emperor, Matthias, the King of Bohemia, Ferdinand, the *Exarchus* of Austria, and the Elector, Johann

²⁶ 'Der meisten Teutschen KirchenLieder unnd Psalmen diminuirt unnd colorirt/ Also daß derselbe von eim guten Discantisten oder Tenoristen alleine in die Orgel/ oder in vier Violen/ (darumb denn vier Stimmen in Contrapuncto simplici darzu gesetzt seyn) gesungen werden kan.' *Syntagma III* p. 209

²⁷ 'XII. POLYHYMNIA COLLECTANEA continens Motetas Latinas ex Italicis Autoribus ab una, duabus, 3.4. & 5. vocibus Collectas: quibus Ripieno seu Chorus plenus, qui in plurimis desiderabatur, adjectus est.' *ibid.* p. 216

Georg I at Dresden in 1617.²⁸ In a recent article, Siegfried Vogelsänger contests that the contents of part VI, *POLYHYMNIA IUBILEA*, match the requirements for the centennial celebrations of the Reformation at the Dresden court.²⁹ The settings listed for this collection employ up to 24 parts and seven choirs.

It seems Praetorius' original intention was also to include both sacred and secular instrumental pieces in the *Polyhymnia* collections, which he perceived as a homogenous series: part XIV was to be a collection of instrumental music including pavaues, galliards and courantes, to be used as preludes equally to sacred and secular vocal works.³⁰ Before leaving these collections, mention must also be made of the title, *Polyhymnia*; it is the name of one of the muses, and literally means 'she of many hymns.' It is an apt title for works consisting predominantly of Lutheran chorales, but it is interesting to note that Praetorius chooses this title, with its classical, secular connotations, rather than a more overtly Lutheran one.

The next works Praetorius lists in his catalogue in *Syntagma III* are Latin ones, all of which were published: *Musarum Sioniarum motectae et psalmi latini* (Nuremberg, 1607), *Missodia Sionia* (1611) (listed in *Syntagma III* as *Leiturgodia Sionia*) *Hymnodia Sionia* (1611), *Megalynodia Sionia* (1611) and *Eulogodia Sionia* (1611).³¹ Blankenburg ascribes the *motectae et psalmi* and *Megalynodia* to the early part of

²⁸ 'II. POLYHYMNIA Heroica augusta Caesarea...In conventum quatuor Imperij Rom. Luminum Divi MATTHIAE Imp. Caes. Rom. Invictissimi,...FERDINANDI, Regis Bohemiae potentiss., MAXIMILIANI Exarchi Austriae sereniss., IOANNIS GEORGII Septemviri Saxoniae illustriss. In aula Electorali Saxonica Dresdensi augustissimum, splendidiss., desideratiss., exoptatissimum.' *ibid.* p. 201

²⁹ Siegfried Vogelsänger: 'Michael Praetorius: Festmusiken zu zwei Ereignissen des Jahres 1617: zum Kaiserbesuch in Dresden und zur Jahrhundertfeier der Reformation', *Mf* 40 (1987), pp. 97-109

³⁰ 'XIV. POLYHYMNIA INSTRUMENTALIS seu Musa Aonia Melpomene. Darinnen Symphoniae oder Sinfoniae auff Pavanen/ sowol Ritornelli uff Galliardten und Courranten Art// durch alle claves und Modos Musicales mit 2.3.4.5.6. und 8. Stimmen gerichtet:' *ibid.* p. 216

³¹ *ibid.* p. 217 The dates of publication are not listed; these have been added from Blankenburg's Grove article.

Praetorius' career, concluding that he did not aim to make an original contribution to the genre of Latin motets here, since a significant amount of the material is borrowed from other composers: *Motectae et Psalmi* includes music by Aichinger, Hassler and Palestrina; *Megalonodia* contains parodies of madrigals by Lassus and Marenzio.³²

Praetorius then goes on to list his German sacred works, most of which were published in another long series of volumes, this one given a biblical title, *Musae Sioniae*. Blankenburg ascribes these to the middle period of Praetorius' compositional career. The first four of the nine parts of *Musae Sioniae*, all published in 1607, are mainly eight-part works for two choirs. They are all entitled 'Geistliche Concert Gesänge'. In the fifth Praetorius begins a systematic arrangement of the chorale repertory, and here the epithet 'Geistliche Concert Gesänge' disappears. Parts six to eight contain predominantly simple, homophonic chorale settings. Part nine is something of a novelty in the collection, and here we see Praetorius' first reference to innovation and progress in music: the title runs, '*Musae Sioniae*, German sacred psalms and songs, such as are used in churches and homes, set for 2 and 3 voices in the motet and madrigal styles, and in a new style invented by the composer.'³³ Praetorius explains his newly invented style in the preface; it consists of taking a phrase of the chorale and developing it contrapuntally over a cantus firmus chorale melody.³⁴ He also mentions a second new feature in the preface: that he has used a 'bass without text, in the third voice' at times, and that this is to be played on the harpsichord, *Regal*, or organ with

³² Blankenburg: *op. cit.* p. 190

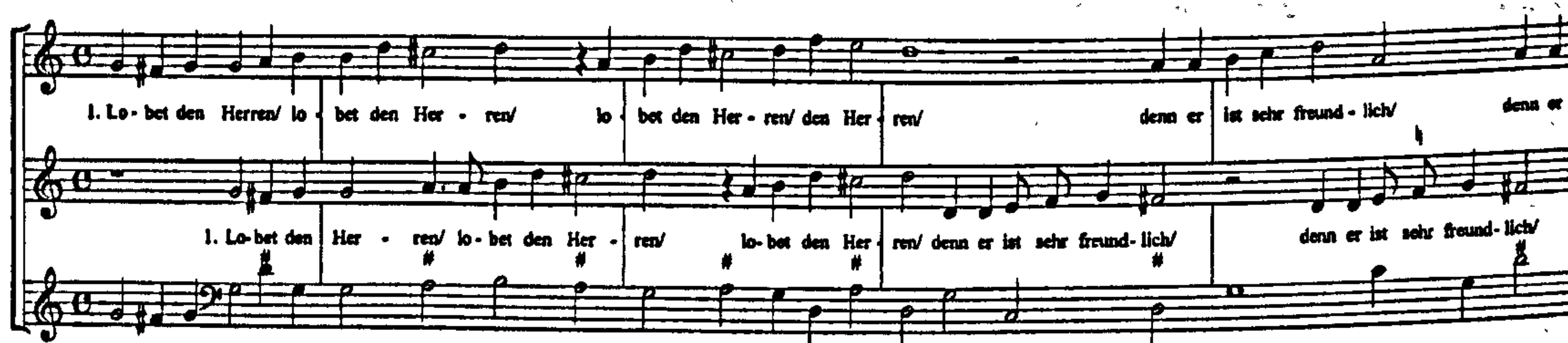
³³ 'Deutscher geistlicher in Kirchen und Häusern gebrauchlicher Psalmen und Lieder mit 2. und 3. Stimmen/ auff Muteten, Madrigalische und sonsten noch eine andere vom Autore erst erfundene Art...gesetzt.' Praetorius: *Gesamtausgabe* vol.9

³⁴ '3. Ist etwa ein Clausul mit dem Texte aus dem Choral genommen/ und dieselbe Contrapunctweise zum gantzen Choral durch und durch geführt.' Praetorius: 'Nota Autoris ad Lectorem Musicum', in *Musae Sioniae: Neundter Theil. Gesamtausgabe* vol. 9 p. IX

(see also Adrio: *Die Anfänge des geistlichen Konzerts* (Berlin, 1935) p. 107)

accompanying chords.³⁵ The vocal writing in the example below is more akin to the established chorale *bicinia* tradition than the new Italian solo duet style, but his use of the principle is nevertheless significant.

Example 2.2.i Praetorius: 'Lobet den Herren' (no.198) from *Musae Sioniae: Neundter Theil* (1609) Erster Theil bb. 1-5



However before Praetorius committed himself more wholeheartedly to propagating a new style of composition, he returned to more archaic polyphony in the remaining Latin works mentioned above. Blankenburg attributes these to this intermittent stage of his career. Two other German collections, listed in *Syntagma III* after the *Musae Sioniae*, also belong here, *Urania* (yet more polychoral chorale settings) and *Kleine und Grosse Litaneey* (both of these published in 1613).

In a discussion of Praetorius' sacred music mention must be made of the highly elaborate and rhetorical title pages to some of the volumes. The title page of the ninth part of *Musae Sioniae* (figure 2.1) takes a similar form to the title pages in some of Schein's own publications: God in heaven at the top, surrounded by the four evangelists and the lamb and the flag, and the words of the Sanctus. The words 'et terra' are

³⁵ 'Wiewol ich zu etzlichen/ als Num. 191. 195. 198. 208. 212. einen Baß ohne Text in Tertia Voce gesetzt/ zu welchem ein Organist/ damit es nicht zu bloß gehe/ auffm Clavicymbel/ Regal oder Orgel/ Quinten und Tertien (denn Sexten und Syncopationes müssen allhier aussengelassen werden) greiffen kan/ Und wo die schwarzen Claves und Semitonia adhibirt werden müssen/ nachfolgende signa x und b zur guten Nachricht darbey gezeichnet: Es wolle sich aber niemand irren lassen/ daß unisoni und octaven im Baß mit der einen unter den andern beyden Stimmen/ welche das fundament führet/ mit unterlauffen/ denn es studio von mir also gesetzt.' Praetorius: 'Nota Autoris ad Lectorem Musicum', *ibid.* p. VIII

printed at the bottom of the page, where the earthly musicians are playing, seemingly together with the inhabitants of heaven above them. All the text in the illustration is in Latin. The title of *Polyhymnia Exercitatrix*, a work more intentionally Italianate in style, is announced in the midst of a crowd of scenes from the Bible (see figure 2.2).³⁶

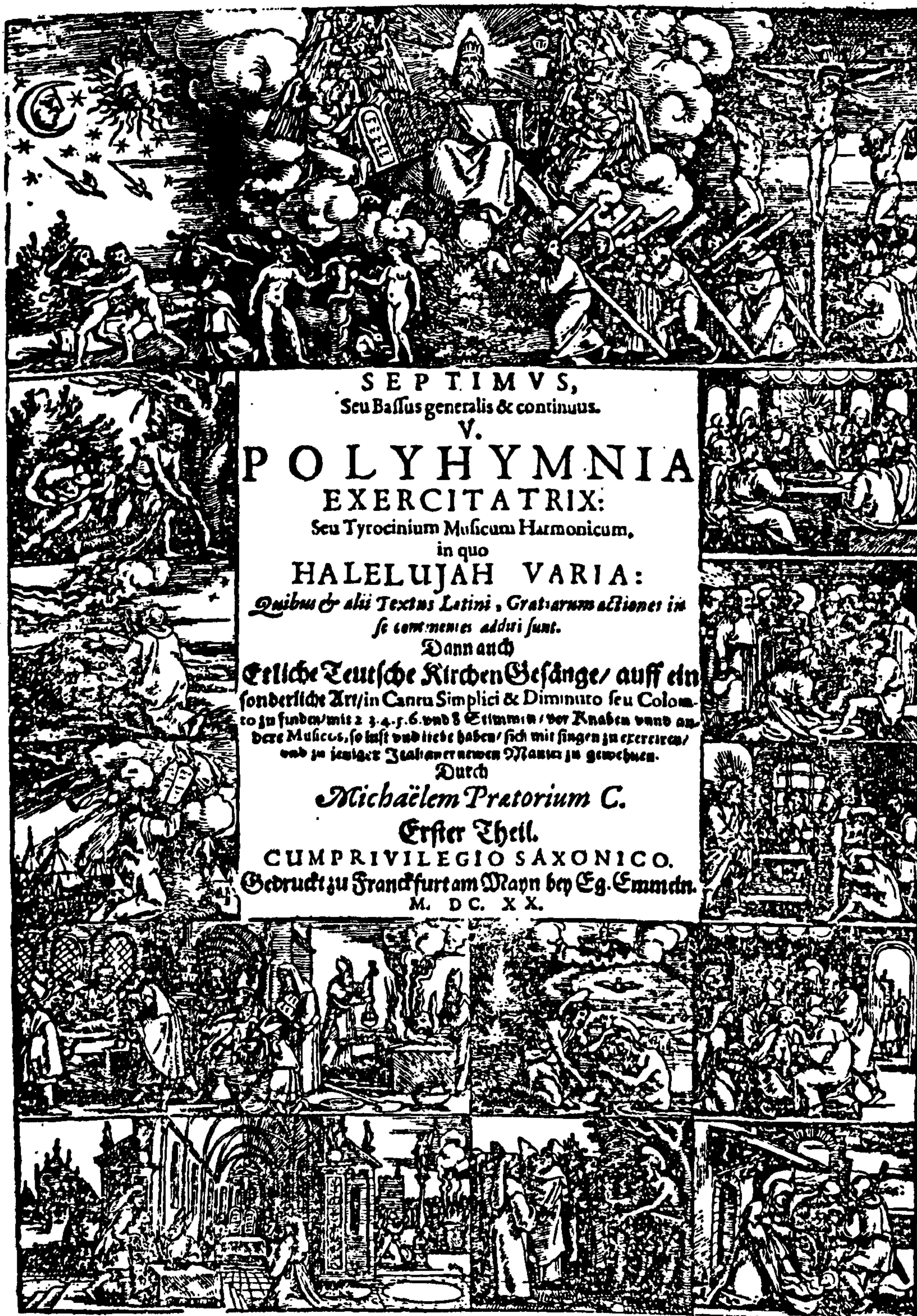
³⁶ The title page of *Polyhymnia Panegyrica* (1618) will be discussed in chapter four.

Figure 2.1 Title page from the ninth part of Praetorius' *Musae Sioniae*³⁷



³⁷ Praetorius: Gesamtausgabe vol. IX

Figure 2.2 Title page of Praetorius' *Polyhymnia Exercitatrix*³⁸



³⁸ Praetorius: Gesamtausgabe vol. XVIII.1

To return to Praetorius' catalogue in *Syntagma III*, after listing all his sacred works he turns to secular ones. He lists seven volumes, again as a long series, under the title *Musa Aonia*. Of these only the first reached publication: *Terpsichore* (1612), a collection of French dances for four, five and six instruments. The other volumes were to have included German songs and other instrumental pieces, (part five, *Thalia*, was to be particularly for violins).³⁹ Part seven may well have illuminated our understanding of Praetorius' reception of the new monodic Italian style still further, and from the detailed information Praetorius gives in his catalogue it seems the pieces were not merely planned, but composed and ready for publication. It was to have contained 'the best and finest German secular songs, most of which have not yet appeared in print, which are used in the dining halls of several distinguished noblemen, in preference to other Italian and Latin stately concertos,...,set in a special new style and *Invention*: such that intermedii,⁴⁰ ritornelli, sinfoniae, pavanen, galliards, balletti and other similar instrumental items (which are to be found in my *Melopomene*) are performed in between and alongside the songs. My reason for this is because one does not want to listen to coarse music, but rather secular songs with more grace and variation, not always songs like the miscreants and knaves sing.'⁴¹ These comments may conceivably suggest Italian style musical entertainments such as *balle* and concertato madrigals in the German language.

³⁹ 'Darinnen etliche Tocaten oder Canzonen mit 5. Stimmen/ auff Geigen sonderlich/ auch wol auff andern blasenden Instrumenten/ als Zincken/ Flötten und Fagotten zugebrauchen.' *Syntagma III* p. 220

⁴⁰ Even though the term 'intermedii' usually refers to dramatic entertainments with music performed between the acts of a play or opera, Praetorius seems to be referring to individual instrumental movements in his use of the word.

⁴¹ 'Darinnen die besten und vornembste Teutsche Weltliche/ meistentheils hiebevör im Druck nicht ausgegangene Lieder/ so von etlichen vor grosser Herren Taffeln jetziger zeit/ allen andern Italianischen und Lateinischen Herrlichen Concerten (non male sane, si Diis placet) vorgezogen werden/ uff eine sonderbare neue Art unnd Invention gerichtet: Also daß die Intermedio, Ritornello, Sinfoniae, Pavanen, Galliardten, Balletten und andere dergleichen Instrumentalische sachen/ (so in meiner Melpomene zufinden) darzwischen uff auch zugleich darneben mit gebraucht werden können. Darmit/ weil man doch nichts fluges (ut cum Mataeophilis misomusis, hoc est, filiis huius seculi loquar) hören wil/ solche weltliche Lieder mit einer bessern gratia und variation angestellet und gehört/ unnd nicht allzeit wie Reuter: oder Bernheuter Lieder gebraucht werden mögen.' *ibid.* p. 221

After this Praetorius lists his theoretical works, the three volumes of *Syntagma Musica*, and several treatises on organ and keyboard playing, only one of which is extant.⁴² Finally there are several more German liturgical compositions, which are not known to have been published, yet another series with the title 'Regnum Coelorum'.

At the end Praetorius lists some theoretical didactic works of 'Henricus Baryphonus VV. Musici & Phonasci', musician and theorist from Quedlinburg, which he planned to publish. The sixteen works listed include harmony exercises, a volume on a mathematical approach to music theory, two volumes about ancient Greek and Latin music and instruments, and a volume translating Artusi's writings on music. (Whether or not this last contained any reference to the dispute between Monteverdi and Artusi is a matter of conjecture.) Praetorius' mention of these works next to his own is evidence that his promotion of the new Italian style did not exclude Baryphonus' more theoretical approach to music; in fact he positively encouraged it here.⁴³ He thought so highly of Baryphonus' work that he planned to publish his *De Melopoeia* as the fourth part of the *Syntagma Musicum*. This last plan certainly was never realised, and there is no conclusive evidence that any of Baryphonus' other works mentioned by Praetorius ever reached publication with the assistance of the latter.⁴⁴

This overview in *Syntagma III* shows that Praetorius, like Schein, perceived his vast output as a homogenous unit, or at least as homogenous groups, though consisting of

⁴² Kurtzer Bericht wass bei uberlieferung einer klein und grosverfertigten Orgell zu observiren. mentioned in *Syntagma III* as *Orgeln Verdingnis* (p. 224)

⁴³ Only Baryphonus' *Pleiades musicae* is known to have been published, firstly independently in 1615, and then together with Calvisius' *Melopoeia* in a republication by Heinrich Grimm in 1630. Later in this chapter Scheidt's correspondence with Baryphonus on the subject of style will be discussed.

⁴⁴ Praetorius does, however, refer to the work *ad Melopoeiam* in the chapter *de Basso generali seu continuo* in *Syntagma III*: when he recounts Agazzari's point about dissonances being resolved correctly, he writes, 'but talk of such matters really belongs in *ad Melopoeiam* in the fourth volume.' ('Aber hiervon zu reden, gehöret eigentlich ad Melopoeiam in Quarto Tomo.') *Syntagma III* p. 110

works diverse in style, genre and function. Indeed the list appears in print only two years after Schein announced his intention to publish sacred and secular works alternately, imposing a plan and structure on his publications. Praetorius also shows himself to be equally committed to sacred and secular works, instrumental and vocal (even though most of his projected secular work never reached the printing press); his dedication to the Lutheran chorale is of monumental proportions, while his belief and sense of duty in propagating the new Italian style assert themselves unswervingly.

One other work, not listed in *Syntagma III*, must be mentioned in respect of the new Italian style in Praetorius' work, and that is his setting of Psalm 116, 'Das ist mir lieb' for Burckhard Grossmann's collection *Angst der Höllen*, published, for Praetorius posthumously, in 1623, to which Schein also contributed a setting. Praetorius divides his five-voice setting into three parts, each introduced with a string sinfonia. Italian features are much in evidence here: the direction and structure of the music is entirely dictated by the text in a madrigalian manner; recitation on a repeated chord is used to bring out positive statements in the psalm as in the example below, and at times the Italian recitation rhythm of many short notes followed by a long one is used.

Example 2.3.i Praetorius: *Der 116. Psalm* (1623) ('Der zweite Theil')

Voce

Tutti

Ich wil mei-ne Ge-lüb-de dem Her-ren be-zah-len für al-le sei-nem Volk.

Voce

Ich wil mei-ne Ge-lüb-de dem Her-ren be-zah-len für al-le sei-nem Volk.

Voce

Ich wil mei-ne Ge-lüb-de dem Her-ren be-zah-len für al-le sei-nem Volk.

Voce

Ich wil mei-ne Ge-lüb-de dem Her-ren be-zah-len für al-le sei-nem Volk.

Voce

Ich wil mei-ne Ge-lüb-de dem Her-ren be-zah-len für al-le sei-nem Volk.

The characteristic madrigalian effect of the interval of a falling minor sixth is used in the opening of the third part when the text turns to the theme of the deaths of the faithful. The interval, which had been forbidden in old-style counterpoint, is used by Monteverdi for passionate, dramatic effect in his madrigals and in *L'Orfeo*.

Example 2.3.ii Praetorius: *Der 116. Psalm* (1623) ('Der dritte Theil')

15

Voce

Der Tod sei-ner Hei-li-gen, der Tod sei-ner Hei-li-gen

Voce

Der Tod sei-ner Hei-li-gen, der Tod sei-ner Hei-li-gen

Voce

Der Tod sei-ner Hei-li-gen, der Tod sei-ner Hei-li-gen

Voce

Der Tod sei-ner Hei-li-gen, der Tod sei-ner Hei-li-gen

Voce

Der Tod sei-ner Hei-li-gen, der Tod sei-ner Hei-li-gen

20

forte

piano

ist wert ge-hal-ten für dem Her-ren, für dem Her-ren

gen ist wert ge-hal-ten für dem Her-ren, für dem Her-ren

ist wert ge-hal-ten für dem Her-ren, für dem Her-ren

gen ist wert ge-hal-ten für dem Her-ren, für dem Her-ren

gen ist wert ge-hal-ten für dem Her-ren, für dem Her-ren

In Blume's view this is the only work by Praetorius which really achieves the expressiveness of the *seconda prattica*, in spite of all the composer's theoretical knowledge. In his view Praetorius was the channel by which the new Italian style entered the Lutheran Church, though Praetorius himself did not 'direct musical expression to new ends' in his own composition.⁴⁵ Adrio likewise concludes that, due to Praetorius' rootedness in the vast polychoral style, he did not penetrate the intimate and subjective spirit of the new style.⁴⁶ In comparison with Schein, Hueck also asserts that Praetorius remained indifferent to the spirit of monody, and that the small scale concerto remained foreign to him.⁴⁷ Blankenburg draws attention to the question of novelty in Praetorius' compositions: his own view is that the published *Polyhymnia* volumes and the psalm setting for Grossmann's collection contradict the assumption that he was more retrospective than forward-looking, however he does emphasize that Praetorius' music must be understood in the context of established Lutheran Orthodoxy.⁴⁸ Following our discussion above, we must agree that Praetorius does not make the intimate, soloistic features of the new Italian style his own, but there are certainly aspects in his later works which point firmly in the direction of new Italian influence. Perhaps, however, the extent to which Praetorius actually managed to apply Italian style in his own composition is unimportant; his most significant contribution lies in his enthusiasm for an Italian approach to composition, which he communicated to other German composers through his theoretical work, *Syntagma III*, and no doubt also, to judge from the diversity and nature of his knowledge revealed in that work, in person.

⁴⁵ Friedrich Blume: *Protestant Church Music; A History* (London, 1975) pp. 201-2

⁴⁶ Adam Adrio: *Die Anfänge des geistlichen Konzerts* (Berlin, 1935) pp. 111-112

⁴⁷ Irmgard Hueck: 'Die künstlerische Entwicklung Johann Hermann Scheins dargestellt an seinen geistlichen Werken' (unpublished doctoral dissertation, University of Freiburg 1943) p. 146

Johann Staden (1581-1634)

It will be remembered from chapter one that Praetorius mentioned Johann Staden, or 'Johann Sadt,' as he spelt his name, in the dedicatory preface of *Syntagma III*, as one of the Nuremberg musicians who had 'achieved honour and fame in the worthy profession of music.' Staden had only just been installed as Cantor at St. Sebald in 1618, so Praetorius' work would have been one of the first he had to give an opinion on in his capacity as musical advisor to the city council, which was part of the Cantor's job. Staden would have been acquainted with Praetorius from the time when they were both employed in Dresden: Staden was court organist from 1612-1614, while Praetorius was court Kapellmeister there from 1613-1616. The musical environment in Dresden undoubtedly would have furnished both musicians with experience of current Italian practices, and is probably the place where Praetorius made many of his 'own observations' and accumulated information from Italian musicians which he set down in *Syntagma III*.⁴⁹ Thus Staden probably had first hand knowledge of at least some of the material in the treatise.

Staden himself also wrote an instructive theoretical piece, *Kurzer und einfältiger Bericht für diejenigen, so im Basso ad Organum unerfahren, was bey demselben zum Theil in Acht zu nehmen*, ('Short and simple account, for those who are inexperienced in the Bassus ad Org., of some of the necessary precautions therein'),⁵⁰ a much shorter work than Praetorius', which was confined to the subject of continuo accompaniment

⁴⁸ Blankenburg: 'Conclusion' *op. cit.* p. 191

⁴⁹ From the preface to *Syntagma III*: 'So ich zum theil aus etlicher Italianischen Musicorum praefationibus; Zum theil aus etlicher Itolorum, und derer so in Italia versiret, mündlichem Bericht; Zum theil auch aus meinen selbst eigenen Gedancken unnd geringen Invention verfasst/ conscribiret unnd zusammen bracht.'

⁵⁰ quoted and translated in F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass as practised in the XVIIth & XVIIIth centuries* (London, 1961) p. 100 All translations from this work are taken from this source. (pp. 100-109)

and appended to a volume of music, his *Kirchenmusic, Ander Theil* (Nuremberg, 1626).

Since it is intended for those unfamiliar with the new style, we may assume that the points Staden raises are those he considered to be the most significant features of the style.

Staden writes that the invention of the *Bassus ad Organum* is ascribed to Ludovico Viadana, 'inasmuch as he, of set purpose, adapted to it sundry *opera* in 1,2,3,4 and more parts, in which he paid more attention to the voices of good singers than to the Organist...'⁵¹ Staden does not expand on what Viadana's 'set purpose' was, but, since the work is intended more for practical rather than theoretical purposes, he does reaffirm the precedence of the singer over the organist several times, making clear that the singer should be highly skilled:

'It is also necessary, in view of the present style, that one should keep a slow time (on which point some directions are to be found accompanying the *Bassus ad Org.* in the first part of my Church Music), in order that the words and the bravura passages (*Coloraturen*) of the singer (for which purpose, especially, good, practical voices are needed) should be distinctly heard; for, with hurry and an ill-regulated voice, there will not be much that is agreeable to be heard.'⁵²

Staden advises the organist to be sensitive to the range of the voice he is accompanying – whether it is treble or tenor, and he concludes his discourse:

'... in playing from a *Bassus ad Org.*, one must give way, possess a good ear and judgement, and, indeed, it is not the least important point that one should make way for the singers as regards their part, a matter on which Lud. Viadana, Augustinus Aggazzarius, and others are not agreed (as may be seen in the *Syntagma Musicum* of Michael Praetorius, *tomus tertius de Basso generali seu continuo*).'⁵³

⁵¹ *ibid.* p. 101

⁵² *ibid.* p. 108

⁵³ *ibid.* p. 109 There are two main points on which Praetorius records conflicting views from Viadana and Agazzari. The first concerns organ registration: Viadana recommends that a pedal line be added to the manual part to increase volume, but stops should not be added, because that would obscure the voice parts. Praetorius in fact adds something to Viadana's explanation, saying that the places where volume should be increased are *ripieno* sections between solo sections. In the original Viadana made no mention of *ripieno* sections. Agazzari, on the other hand, who, it seems, is also slightly mistranslated by Praetorius, says that the registration should be increased as the number of voices increases. The second

This reference to *Syntagma III* is evidence of more than a cursory knowledge of Praetorius' work.

Like Praetorius, Staden puts much emphasis on the necessity of a thorough grasp of the rules of counterpoint for continuo accompaniment. He recommends that players look at the scores and make intabulations of the music of good composers, such as Lassus, Marenzio, Merula, Palestrina, Andrea and Giovanni Gabrieli, Vecchi, Cima, Hans Leo Hassler, Aichinger, Erbach, Agazzari and Comanedi, which he regards as exemplary for good harmony. There is an important reason for learning from these composers, he explains:

'For, if any one were to take up the present elegant, vocal style and apply it to the keyboard without first knowing what is in accordance with the musical rules, he would assuredly not learn from the said new style to recognise what is bad or good, on the contrary, he would run quite counter to it inasmuch as it constantly demands a quite different form of harmony from that which the actual parts give.'⁵⁴

Towards the end of the *Bericht* Staden does, however, concede that it is not always possible for the organist to avoid consecutive perfect consonances in realising a continuo part in Viadana's style, especially if he avoids the harmony notes in the voice part; this is of no serious consequence though, because they 'are not always felt by the ear in the course of the music.'⁵⁵

Staden devotes some space to careful explanation of the meaning of the figures. From this it becomes clear that dissonance has a defining role in the style: it is the main

point concerns the pitch at which an organist should accompany. Viadana says that he should play in a high register for soprano voices and a lower one for lower voices. Agazzari, however, maintains that high notes, and especially the notes of the voice parts themselves, should be avoided when accompanying sopranos. See *Syntagma III* pp. 109-110

⁵⁴ F.T. Arnold: *op.cit.* p. 102

reason for the use of the figures, and he emphasises that the organist should not touch any dissonances or imperfect consonances where they are not indicated. Rhythm is also allowed for in Staden's system of figuring: dots after figures signify barlines, and where several figures are written over a semibreve, dots indicate where the strong beats should come harmonically.

It is evident that Staden regarded the basso continuo and Viadana's style as distinct from other music. In his own opinion it was unnecessary to provide a basso continuo for any other music than that which is in 'Viadana's fashion'. No doubt he felt a need to express this view because of the growing popularity of the continuo and the practice of adding a figured bass to existing polyphonic music. Arnold suggests that Staden was probably thinking of Vincentius, whose figured bass to the *Magnum opus musicum* of Lassus was published in Würzburg in 1625.⁵⁶ Nowhere does Staden speak of the *bassus ad Organum* as a means of reducing more complex music for expediency.

So, what role does this new and distinct style have in Staden's output? His output is large, consisting of over fifteen major collections published in his lifetime. His first publications contain German secular songs – he published a collection entitled *Venus Krantzlein* in 1610, a year after Schein's publication of the same name, and like Schein's it contains both villanella-type songs and instrumental dances. On embarking on a career in church music,⁵⁷ however, he did not retain the same interest in secular

⁵⁵ *ibid.* p. 109

⁵⁶ *ibid.* p. 101

⁵⁷ At the time of his marriage in 1604 Staden is referred to as 'fürstlicher Brandenburgischer Hoforganist', employed by Margrave Christian Ernst of Brandenburg-Bayreuth. The *Venus Krantzlein* is signed from Bayreuth, 1610. Thereafter he returned to Nuremberg, with war approaching in Bayreuth. The Elector may have appointed Staden in Dresden after hearing him play on a visit to Nuremberg in 1611. On his return from Dresden in 1614 he took his first position in the well-defined hierarchy of church positions in Nuremberg, as an assistant in a school, probably St. Lorenz. (Susan Bryan Collins:

vocal composition that Schein did, and his vocal music thereafter is exclusively sacred.

There are nevertheless two collections of instrumental dances published after this time (post 1614), which Staden probably composed for a private music society ('Musicalische Kreutzleins-Gesellschaft') where he sought extra employment when church music in Nuremberg was all but halted by the Thirty Years' War.

Staden overtly adopts the Italian style in his first major sacred work, *Harmoniae sacrae pro festis praecipuis totius anni*, 4-8vv, quibus...adjectae sunt...novae inventionis italicae cantiones, 1-5vv. of 1616. It contains 21 old-style motets, to which an appendix of 6 pieces in the new concerted style is added. All the texts in the collection are Latin, biblical or liturgical. The first two pieces in the appendix (nos. 22 and 23) are for a solo voice with continuo accompaniment. The example below shows the opening of the first, 'Nisi Dominus.' The bass line offers, for the most part, purely harmonic support, while the essentially simple vocal line is frequently embellished with *passaggii*. In bars 5-6 a brief motif is repeated at different pitches, but repetition hardly occurs in the piece as a whole; not only is the scoring small-scale, the dimensions of the musical structure are also small. Viadana's style in his *Cento concerti ecclesiastici* (1602) is yet to be discussed in chapter three in relation to Schein's works, however it is relevant to point out here that this piece, with the features described above, bears a strong resemblance to Viadana's single voice concertos in that volume.

'Johann Staden: His Life and Times' (unpublished doctoral dissertation, University of Texas at Austin, 1987) p. 181)

Example 2.4.i Staden: 'Nisi Dominus' (no.22) from *Harmoniae sacrae* (1616) bb. 1-10

The musical score is written for two parts: 'cantus sive Tenor' (soprano) and 'Bassus continuus' (bass). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 1 to 5, and the second system covers measures 6 to 10. The lyrics are written below the vocal line.

System 1 (bb. 1-5):

cantus sive Tenor: Ni - si Do - mi - nus ae - di - fi - ca - ve - rit do - mum, in va - num, in va - num,

Bassus continuus: (bass line)

System 2 (bb. 6-10):

cantus sive Tenor: in va - num la - bo - re - ve - runt qui ae - di - fi - cant e - am

Bassus continuus: (bass line)

The next two are for two like voices, 'cantus sive tenor,' and 'Bassus ad Organum.' One of them, 'Veni Domine' (no.24), the opening of which is shown below, also has a vocal 'Bassus ad placitum.' A clear motivic structure is evident in this example; brief motifs are imitated canonically in the upper two parts. The exchange is reminiscent of polychoral writing. The vocal bass line hardly deviates from the organ bass, and thus it does not impinge on the duet texture of the upper two parts. As in Schein's *Opella nova I*, this motivic duet writing gives the music a strong Italian flavour.

Example 2.4.ii Staden: 'Veni Domine' (no. 24) from *Harmoniae sacrae* (1616) bb. 1-7

Cantus sive Tenor
Cantus sive Tenor
Bassus ad placitum
Bassus ad Organum

Ve - ni Do - mi - ne, ve - ni Do - mi - ne et no - li tar - da - re, et no - li tar - da - re

Ve - ni Do - mi - ne, ve - ni Do - mi - ne et no - li tar - da - re, et no - li tar - da - re

Ve - ni Do - mi - ne, ve - ni Do - mi - ne et no - li tar - da - re, et no - li tar - da - re

et no - li tar - da - re

da - re, et no - li tar - da - re

re, et no - li tar - da - re

In the second of these two-voice settings Staden comes closer to the intimacy of the Italian duet style, with frequent passages in close thirds, even decorative *passaggi*, as shown in the example below, and in the way he presents a whole phrase as a solo in one voice, repeating it in the other voice only after the first has finished. We shall see in chapter three that this structural device is one of the Italian features Schein adopts, particularly in *Opella nova II*. The second phrase of this example uses the Italianate three upbeat quaver rhythm, which, as we have already seen, was an important element in Schein's Italian vocabulary.

Example 2.4.iii Staden: 'Expectans expectavi Dominum' (no. 25) from *Harmoniae sacrae* (1616) bb. 48-51

Cantus sive Tenor
Cantus sive Tenor
Bassus ad placitum
Bassus ad Organum

et in - sa - ni - as fal - ses mul - ta fe - ci - sti tu mul - ta fe - ci - sti

et in - sa - ni - as fal - ses mul - ta fe - ci - sti tu mul - ta fe - ci - sti

et in - sa - ni - as fal - ses mul - ta fe - ci - sti tu mul - ta fe - ci - sti

Another of the settings (no.26) is a semi-dramatic portrayal of the story of the angels and shepherds; a solo cantus portrays the angel and this is contrasted with a tutti to portray the heavenly host. Staden's dramatic intentions here, with a solo voice taking the part of the angel, were new in his German context, and he was certainly inspired by Italian dramatic sacred settings, such as 'Quem vidistis pastores' from Gabrieli's *Symphoniae sacrae* (1615) and small-scale dialogue concertos.⁵⁸ The solo writing is, however, not far removed from the style of 'Nisi Dominus' quoted above, and does not come very close to the Italian declamatory style of monody.

The final setting in this appendix, 'Cantate Domino' (no.27), is scored for alto, tenor and bass voices with the characteristically Italian addition of an instrumental duet for two cornetts or two violins. The instruments play *ritornelli* between the vocal sections, often changing the time signature from triple to duple. Staden's use of such scoring as early as 1616 demonstrates that he had a very close knowledge of Italian music of the time; it was not to become well known in printed sacred music until Grandi's volumes of *Moteti con sinfonie* in the 1620s. Schein uses it in later settings in *Opella nova II* and Schütz in his *Symphoniae Sacrae* collections of 1629, 1647 and 1650. No 'bassus ad organum' is given in Staden's concerto, and commentators have assumed that a *basso seguente* is intended. (The eighth partbook contains all the parts in open score for the organist, 'Partitura ad organum', also an Italian practice as Staden states in the preface.)⁵⁹

⁵⁸ Viadana's *Cento concerti ecclesiastici* (1602) contains one of the earliest examples.

⁵⁹ *ibid.* p. 98 The examples are taken from transcriptions in the appendix of Collins' dissertation.

Example 2.4.iv Staden: ‘Cantate Domino’ from *Harmoniae sacrae* (1616)

[illegible]

The work was dedicated to the Nuremberg city council, and by this Staden was probably seeking promotion to a higher position. Within just a few days he was rewarded for his work with the post of organist at the *Spitalkirche*. And so, like Schein with the *Opella nova*, Staden employed the new Italian style in a work of particular importance in establishing his reputation as a church musician with a Lutheran authority. Collins claims that the appendix represents 'an aggressive adoption of the new Italian concerted style';⁶⁰ Kirwan-Mott draws attention to the fact that Staden's use of the style predates works by Schein, Schütz, Praetorius and Scheidt, and takes the view that it was an act of boldness on his part to use such a style at that stage in his career in a work that would otherwise likely be more traditionally based, considering it a mark of 'true artistic greatness.'⁶¹

In the preface Staden expresses a view that the new style is part of a wider movement of progress and development in the art of music: '...Even if no age is more fertile than this our own time, nevertheless, this art with such great pleasures, equally most brilliant and most divine, refreshes and gives promise to refined and elegant tastes, in a certain variation, daily new, which one must admire. One or two of the masters of Italy not so long ago brought this child to birth.'⁶² Unfortunately he gives no names.

Staden's next vocal collection (1621) is much less ambitious, containing just four-part strophic settings of Latin texts. *Harmoniae meditationes animae*, dedicated to a Nuremberg patrician, is the first of several collections of music for private devotional use within the home. The next collection *Haus-Music*, of 1623, contained settings of German texts by the preacher of the St. Lorenz church in Nuremberg where Staden was employed in 1617. Five years later second, third and fourth parts were published. *Musicalischer Freuden- und Andachtswecker* of 1630 continues in the same vein with 25 unaccompanied songs for 4,5 and 6 voices, 'in the style of the *Haus-Music*.'⁶³

In 1621 Staden brought out a second volume of *Harmoniae sacrae: Harmoniarum sacrarum continuatio*, published in Nuremberg, also contains Latin settings, some with distinctly Italian features. The title page describes a format which is similar to its predecessor. The first part of the collection consists of *a capella* motets; the second part, however, is more diverse, with music 'complete with *symphoniae* and *ritornelli*', requiring both instruments and voices, and an organist, for whom a score is provided.⁶⁴

⁶⁰ *ibid.* p. 84

⁶¹ quoted in *ibid.* p. 90

⁶² quoted in *ibid.* p. 85

⁶³ quoted in *ibid.* p. 178

⁶⁴ The original text of the title page runs: *Harmoniarum sacrarum continuatio, unius, duarum, trium, 4.5.6.7.8.9.10.11.&12. voc. in duas partes divisa; quarum prius, quoniam ejus usus etjam absq; organo*

Unfortunately the music is not available to the present author, however the collection has been described by Kirwan-Mott and Collins.⁶⁵ The latter draws attention to the variety of types of concertos within it: an *a capella* setting for double choir ('Pastores dicite' no.6), a monody ('Cantate dominum' no.10), a vocal duet with a four-part instrumental chorus and continuo throughout (no.17). In the second part of the collection particular instruments are specified for independent *symphoniae* and *ritornelli* for textural contrast.⁶⁶ Kirwan-Mott perceives Staden to have been more interested in creating balanced sectional structures than previously; she describes his style here as 'simple,' with predominantly syllabic word-setting and homophonic writing.⁶⁷

It is in the *Kirchen-Music Erster Theil* of 1625 that Staden first applied concerted writing to German texts. The settings are of 'Geistlicher Gesäng' and psalms for the festivals of the Church year and for general use; they contain up to fourteen parts, and a 'Bassus ad Organum', which is essential in the pieces in which it is included. A 'Bassus Continuus' part, distinct from the 'Bassus ad Organum', is also included for the director.⁶⁸ Harold E. Samuel draws attention to the fact that many of the texts are chorales, the melodies of which are incorporated as cantus firmi in the textures, which

et choro esse potest, partituram non habet: posterior autem, symphonias cum ritornellis complectens, musicos, tam instrumentales, quam vocales requirit, ejusque usus omnino organistam postulat, partituram continet. (quoted in *RISM* 8 S4232)

⁶⁵ This work is not available to the present author, though it is preserved. (Only the continuo part is missing.) (*RISM* vol. 8 no. 4232)

⁶⁶ Collins: *op. cit.* pp. 124-128

⁶⁷ Anne Kirwan-Mott: *The Small-Scale Sacred concertato in the Early Seventeenth Century Vol.1* (Ann Arbor, Michigan, 1981) pp. 179-186

⁶⁸ The title page runs: 'Kirchen-Music Erster Theil Geistlicher Gesäng und Psalmen auff die fürnembsten Fest im Jahr und sonst zu gebrauchen: Mit unterschiedlichen Arten von 2.3.4.5.6.7.8.9.10.11.12 und 14. Stimmen; Darbey ein Bassus ad Organum, wo der fürnemblich von nöhten und ohn welchen nicht kan Musicirt werden: Dann auch ein Bassus continuus pro Directore Musico, zu finden' (Nürnberg, 1625)

is exceptional in Staden's output as a whole.⁶⁹ Staden does not advertise the new Italian style on the title page as Schein did in the *Opella nova*; he simply mentions the two bass parts, 'ad organum' and 'continuus', and in fact out of the sixteen concertos only three have parts for 'bassus ad organum'.⁷⁰ The work is dedicated to the town council of Ansbach, a nearby Protestant stronghold, which Staden had visited to inspect an organ at the invitation of a nobleman in 1620.⁷¹

The second volume of *Kirchen-Music* was published in Nuremberg the following year and was dedicated to five officials of the city of Neustadt, a small Lutheran town with no high-ranking court, to the north of Ansbach.⁷² It was to this work that the *Kurzer Bericht* about the 'Basso ad Organum' was appended, and in fact every concerto in this collection has an independent 'basso ad organum' part. In the *Bericht*, however, Staden emphasises that the 'basso ad organum' is not appropriate in all his music, saying, 'In my *Kirchen-Music* I have put the 'Bassus ad Organum' only in those pieces which cannot be played without it. I did this so as not to give the impression that all the songs require an organ-player. (A music director can perceive easily where a 'Basso ad organum' is necessary and where it can be left out.)'⁷³

The *Kirchen-Music* has been described as Staden's 'most expressive work' on account of the 'careful attention to declamation and pictorial aspects of the texts'.⁷⁴ The texts of the second volume include fewer chorales and more psalms and biblical texts, offering

⁶⁹ Harold E. Samuel: 'Staden,' *NG* 18, p. 42. The *Kirchen-Music Erster Theil* is unavailable to the present author, though the two volumes of *Kirchen-Music* are preserved in their entirety (*RISM* (Series A): S4238, S4239).

⁷⁰ Collins: *op.cit.* p. 143.

⁷¹ *ibid.* p. 121. At the invitation of Margrave Joachim Ernst, Staden inspected the new organ at the Abbey of St. Gumbert in 1620. His visit may have coincided with the performance of Monteverdi's opera *Orfeo*, given at the Margrave's court during great celebrations that year.

⁷² Nothing is known of Staden's links with Neustadt or the reason for this dedication.

⁷³ Quoted in Collins: *op.cit.* p. 143.

more scope for dramaticism. The psalm setting, 'Höre, Gott, meine Stimme in meiner Klage' (no.18) is a good example of Staden's dramatic madrigalian approach to the text; he explores the scope of colour and contrast afforded by his ATTB choir of solo voices to portray the text, which describes the qualities and actions of the psalmist's enemies. Each phrase is given its own characteristic motif, however short. Imitative writing succeeds the strong homophonic opening phrase, when, in the text, the psalmist asks to be hidden from his enemies, and musically the individual becomes indistinguishable. The bright sonority of an alto solo, the highest voice in this work, is used to portray the image of sharpening tongues like swords, and a gesture of falling semiquavers is used for the madrigalian imagery of arrows in the line, 'They sharpen their tongues like swords, which, with their poisonous words, have lethal aim like arrows.'⁷⁵ Immediately after this phrase the lower sonority of the bottom two parts is used to represent the secrecy and stealth with which the enemies 'shoot at the pious.' A dotted rhythm portrays the violence of the sentiment. (These phrases are shown in the example below.) It is not until the final verses, where the psalmist affirms that all people will see how God punishes the wicked, that all parts come together again, and homophonic writing even gives way to unison declamation on a single chord.

⁷⁴ Harold E. Samuel: *op.cit.* p. 42

⁷⁵ 'Welche ihre Zunge schärfen wie ein Schwert, die mit ihren giftigen Worten zielen wie mit Pfeilen.'

Example 2.5.i Staden: 'Höre, Gott, meine Stimme in meiner Klage' (no.18) from *Kirchen-Music: Ander Theil* (1626)

10

Alto

Tenor

Tenor

Bassus

Bassus ad Organum

Wel-che ih-re Zun-ge schäl-fen wie ein Schwert, die mit ihren gif-ti-gen Wor-ten zie-

len wie mit Pfei-len.

Daß sie heim-lich schies-sen den from-men, daß sie heim-lich schies-sen den from-men,

Daß sie heim-lich schies-sen den from-men,

13

plötz-lich scheis-sen sie auf ihn ohn' al-le Scheu, ohn' al-le Scheu, ohn' al-le Scheu

plötz-lich scheis-sen sie auf ihn ohn' al-le Scheu, ohn' al-le Scheu, ohn' al-le Scheu

15

The vocal lines are clearly monodically conceived in this example, even in the duet passage. The free and varied rhythms, and the purely harmonic supporting bass line bear distinctly Italian identity.

A certain skill in the new singing style would have been necessary for Staden's solo and duet writing. Duet is the most dominant texture in the collection; eight pieces are

scored for two 'cantus sive tenor' voices, and two tenors are specified in one. The Italian features described above in the duet works in *Harmoniae sacrae* (1616) are present in greater abundance here. A growing tonal awareness is evident in 'Ach, Herr, strafe mich nicht' (no.5), where Staden often uses sequences, as in the example below:

Example 2.5.ii Staden: 'Ach, Herr, strafe mich nicht' (no.5) bb. 60-63

The musical score for 'Ach, Herr, strafe mich nicht' (no.5) bb. 60-63 is presented in three staves. The top staff is for Tenor, the middle for Tenor, and the bottom for Bassus ad Organum. The lyrics are in German. The score shows a sequence of notes in the Tenor part, with the lyrics 'denn ich al - lent - hal - ben ge - ling - stet wer - de, denn ich al - lent - hal - ben ge - ling - stet wer - de, denn ich'. The Bassus ad Organum part has figured bass notation: 6 5 6 6 5 6. The Tenor part has figured bass notation: 5 6 #5 #5.

The texture also occurs in settings of a grander scale. 'Das ist ein köstlich Ding' (no.23), for example, is scored for two contrasting choirs, one consisting of violins or cornetts, the other of human voices. It contains a carefully balanced structure of contrasting sections, including instrumental duet *ritornelli*, tutti triple-time refrains, and solo vocal duet sections. Staden's setting of the German Magnificat, 'Meine Seele erhebet den Herren' (no.24) is also interesting in this respect: it is set antiphonally, with overtones of double-choir polychoral writing; the first phrase is intoned, and thereafter an SATB choir and a tenor duet sing successive phrases alternately. It seems Staden had much greater confidence in using this simple Italian texture than Praetorius.

After the two *Kirchen-Music* collections Staden returned to Latin texts for his next collection, *Harmoniae novae* in 1628. This collection has been described as Staden's only 'truly retrospective' music, and indeed he uses older notation so rarely employed by 1628 that he adds a lengthy explanation.⁷⁶ A continuo part is given, but it is really only a *basso seguente*, which may even have been included purely for the publisher's purposes.⁷⁷

Staden's last major work, *Harmoniae variatae* of 1632, has been described by earlier writers as his 'most noble work'.⁷⁸ Unfortunately it has only been preserved in part, however the scoring described on the title page suggests that it, too, embraced the new concerted style: *Harmoniae variatae sacrarum cantionum, a voc 1.2.3.4.5.6.7.8.9.10.11. & 12. Cum basso ad organum* (Nuremberg, 1632). Writing in 1907, Eugen Schmitz described the collection as one which 'clearly shows that transition from the *a capella* motet to the sacred concerto...'.⁷⁹ The continuo part contains much figuring; however, a note on each piece, 'cum et sine b. ad organum' indicates that it is optional, and suggests that the type of concerto writing here is certainly large scale and polychoral with contrasting sections, the second type of concerto described by Praetorius rather than the few-voiced manner of Viadana.

During the final years of his career Staden also published several collections of German songs more clearly for private devotional, if also for public use, the titles of which have a very different flavour from those of the Latin liturgical collections. Moving away

⁷⁶ Collins: *op.cit.* p. 173

⁷⁷ Schütz explains in his *Cantiones sacrae* (1625) that the continuo part was 'wrested from him' by the publisher. (Basil Smallman: *The Music of Heinrich Schütz* (Leeds, 1985) p. 41)

⁷⁸ Ernst Ludwig Gerber: *Historisch-Biographisches Lexikon der Tonkünstler* vol.2 (Leipzig, 1790-92) col. 555. Quoted in Collins: *op.cit.* p. 186

from the four-voiced strophic style of the *Haus-Music*, *Hertzen-Trosts-Musica geistlicher Meditationen* (1630) contains twelve songs for solo voice with continuo accompaniment to be played on the organ, theorbo or lute. This certainly attests to Staden's appropriation of the Italian style for private use, as well as in the church. *Herztens Andachten geistlicher Gesängelein* (1631) contains twelve unaccompanied German strophic songs for four voices as well as settings of the seven Penitential Psalms of David for solo voice and continuo. *Geistlicher Music-Klang* (1633) likewise contains solo songs with continuo accompaniment, however Staden includes optional parts for '2 oder 3 Violen'⁸⁰ for some of them (unfortunately also now missing). A further two collections from Staden's vast output were published posthumously in 1643: one containing 70 instrumental symphoniae as well as all four parts of the *Haus-Music*, the other, however, another group of German solo songs with continuo. *Davids-Harpffe*, now lost, contained psalm settings for one, two and three voices as well as some similar settings of 'German rhyme in the new fashion,' the last of which was performed at Staden's funeral.⁸¹

It is probable that much of Staden's four-part devotional song collections were composed specifically for the purposes of the *Musicalische Kreutzleins-Gesellschaft*, where he was employed from 1623 onwards. The choice of a psalm from a solo collection for Staden's funeral is evidence that the German solo works were performed liturgically; it is, however, likely that they were also performed in the more intimate setting of the *Kreutzleins-Gesellschaft*.

⁷⁹ Eugen Schmitz: *Ausgewählter Werke des Nürnberger Organisten Johann Staden (1581-1634)* in *Denkmäler der Tonkunst in Bayern* 12 Jg. 7/1 (1906), Jg. 8/1 (1907). Quoted in Collins: *op.cit.* p. 186.

⁸⁰ This term was sometimes used to refer to violins at this time.

⁸¹ This work is listed in *RISM Series A* as having been published in 1627: *Davids-Harpffe auff eine besondere weise gestimmt nach welcher neun desselben Psalmen: benebens dreyen anderen gleichlautenden Gesängen, So unlangsten auff neue art in Teutsche Reimen gebracht worden,*

While Staden did not share Schein's commitment to secular as well as sacred song, this description of his output nevertheless shows that he had much in common with Schein in the way he applied aspects of the new Italian style to music for the Lutheran liturgy in Nuremberg. Staden embraces both types of concerto writing described by Praetorius: Viadana's few-voiced medium, as well as large-scale structures, and solo vocal writing with continuo accompaniment. The signs are that a more detailed investigation of a wider cross section of his output would reveal a profound level of Italian influence in his work. Staden caters for both private and public devotional contexts, and the small-scale continuo works, like Schein's, seem to belong in both arenas.

Samuel Scheidt (1587-1654)

Two other significant composers must be set alongside Schein in their reception of Italian style in German Lutheran music: Samuel Scheidt (1587-1654) and of course Heinrich Schütz (1585-1672). The three were famously grouped together by Caspar Printz in 1690, long after they had all died, as the three 'S's', and the three best German composers of their time.⁸² Scheidt's career unfolded in his hometown of Halle, about 20 miles north west of Leipzig. After a period of study with Sweelinck in Amsterdam, he took up a position in 1609 as court organist in Halle to Margrave Christian Wilhelm of Brandenburg, where his duties included playing the organ in the court chapel and

meistentheils mit einer, die übrigen aber mit zweyen und dreyen Stimmen gesungen werden. Darbey ein Bassus Continuuus für einen Organ. Theorb. Oder Lautenisten. (Nürnberg, 1627)

⁸² 'Um eben diese Zeit ist berühmt worden Samuel Scheit/ Organist zu Halle in Sachsen/ welcher einer von denen dreyen gewesen/ derer Nahmen von dem Buchstaben S. anfangen/ und die man zu dieser Zeit für die besten drey Componisten in Teutschland gehalten. Diese drey berühmte S. aber seyn gewesen Schütz/ Schein/ Scheit.' W.C. Printz: *Historische Beschreibung der edlen Sing- und Klingkunst* (Dresden, 1690) p. 137

providing chamber music.⁸³ In 1619 he was promoted to the position of Hofkapellmeister, in which capacity he directed competent instrumental and vocal ensembles. (The vocal ensemble was reinforced by singers from the local *Stadtgymnasium* for church music.) This luxurious state of affairs did not last long however, for when Wallenstein's troops took Halle in 1625 life at the court was halted. So highly did Halle value its organist-composer though, that a new position was created for him, and in 1628 Scheidt became the town *Director Musices*. As such he was responsible for the *Stadtpfeiferei*, the *Figuralchor*⁸⁴ from the Gymnasium and liturgical music for Halle's main church, St. Marien.

Scheidt may well have made the acquaintance of Praetorius around the same time as Staden; from about 1615 onwards Praetorius was court *Kapellmeister* in Halle, *in absentia*. The two composers certainly worked closely in 1618 when, together with Schütz, they were asked to provide music to furnish the newly established *Concertmusik* in Magdeburg.⁸⁵ The same three musicians were together again the following year, joined by Staden, for the dedication of a new organ in Bayreuth. There is reason to believe too that Scheidt was well-acquainted with Schein, since in 1623 he became godfather to Schein's second daughter, Susanna Sidonia.⁸⁶

A composer whose experience embraced not only organ and instrumental music but also liturgical music for court purposes and for a public town church, Scheidt's work

⁸³ 'Dort hatte er 'in der Kirche und bei der Tafel' zu amtieren.' Christhard Mahrenholz: 'Scheidt, Samuel', *MGG* 1, col. 1627-8

⁸⁴ Quoted in *ibid.* col. 1629

⁸⁵ Reference to this is made in H.J. Moser: *Heinrich Schütz; His Life and Work* transl. Carl F. Pfatteicher (St. Louis, 1959) p. 101. In 1619 choral music was reorganized in Magdeburg; Johannes Weinreich was appointed Dom Kapellmeister and Henricus Telemonius organist and assistant Kapellmeister. The distinguished composer Heinrich Grimm was to fill in every four weeks. Any record of what music the three composers provided was destroyed during the sack of Magdeburg in 1631, which also enforced a break in the church's musical tradition.

reflects this variety. His first publication followed his promotion to *Hofkapellmeister*, and was dedicated to his employer, Christian Wilhelm of Brandenburg. His *Cantiones sacrae* for eight voices of 1620 contains double-choir motets, nearly half of which are chorale settings and a third Latin liturgical texts; one is a setting of a Latin devotional text from Andreas Musculus and the rest are German biblical text settings. Scheidt gives no indication of his stylistic intentions in this work. As Kerala Johnson Snyder has pointed out, a variety of influences are evident in the collection, and particularly in the German biblical settings and the Latin pieces Praetorius' conception of the large-scale Italian concerto style is evident, with contrasting, clear-cut sectional structures.⁸⁷ Imitative motivic parts for two clarinos are written into one setting ('In dulci júbilo' no.14), and, given the low tessituras of the bass line in some instances, it is conceivable that instrumental participation in the form of part-doubling or organ accompaniment would not have been out of place.

In his next publication, *Pars prima concertuum sacrorum* of 1622, Scheidt formulates more explicitly his perception of style. The title itself is more specific: the pieces are described as 'concertos' rather than merely belonging to the broader genre of 'cantio', and the mixed scoring of voices, *symphoniae* and instrumental choirs together with continuo or *bassus generalis* is also specified in the title: *II. III. IV/V. VIII et XII. Vocum adiectis symphoniis et choris instrumentalibus, cum basso continuo seu generali pro organo.*

The texts are all Latin; of the twelve concertos three are alternatim Magnificat settings, four are psalms, two are antiphons, one is a responsorium, and one a Missa brevis. All

⁸⁶ Prüfer: *JHS* p.21

⁸⁷ Kerala Johnson Snyder describes the work as a 'lively mixture of traditional German elements, the Netherlands influence of his teacher Sweelinck, and the Italian concerto style as mediated by Praetorius.' Snyder: 'Scheidt, Samuel', *NG* 16, p.607

are fairly substantial texts, and Scheidt uses the verse divisions to delineate sectional structures, particularly clearly in the Magnificat settings, where the individual verses become almost individual movements. Two pieces from the 1620 *Cantiones sacrae* are reworked in this collection with their concertato nature more clearly defined, arguably finding truer and more mature expression here. Their predecessors are clearly recognisable in the new versions; Scheidt retains the musical material, altering for the most part only the scoring and structure. 'Angelus ad pastores,' (no. 6) opens with a new *Sinfonia*, which is repeated exactly in the middle of the movement. A simple, motivic structure is apparent here: the contrapuntal opening, which anticipates the entry of the voices, is succeeded by distinctly Italianate, decorative motifs, the first an imitative embellishment passed between the upper parts, the second a continuous dotted rhythm for the two upper parts in close thirds.

Example 2.6.i Scheidt: 'Angelus ad pastores' (no.6) from *Pars prima concertuum sacrorum* (1622) bb. 1-14

The vocal setting itself is changed very little: more is made of the triple time section on the words 'gaudium magnum', where both instruments and voices are specified and the section extended with antiphony between the two choirs; likewise the triple time 'Alleluia' is altered with dynamic markings: the second choir is marked 'forte', and its echo in the first choir 'pian'.

Scheidt made more significant alterations to his original in 'Tulerunt Dominum,' (no.7) a responsorium text in which the angels greet the weeping Mary Magdalene at Christ's tomb, which he set for an ensemble of two choirs. Although the motivic and harmonic material remains the same, all the phrases are extended, and thus much more is made of

the contrast between the moods of 'mulier, quid ploras?' (Woman, why do you weep?) and 'surrexit' ('He is risen.'). The final phrase of the 'quid ploras' section, for example, opens with a diminished fifth, an expression of anguish not present in the original version (b.55). In the closing 'Alleluia' section of the concerto the texture consists of different pairs of voices in close thirds singing phrases successively, underpinned by long notes in the lowest, or topmost, part, and here Scheidt employs a rising sequence.

Example 2.6.ii Scheidt: 'Tulerunt Dominum' (no.7) from Pars prima concertuum sacrorum (1622) bb. 119-128

[illegible]

In other movements throughout the collection Scheidt devotes whole sections to a single duet combination of solo voices, and there are also sections for just one solo voice and continuo, such as are found in Gabrieli's later large-scale works.

The collection is dedicated to Duke Friedrich Ulrich of Brunswick and Prince Heinrich Reuß, the latter of whom was present at the organ dedication in Bayreuth with Praetorius and Schütz. Scheidt refers to this occasion in the dedication. He also writes at some length here about the current state of music, and indicates how strongly aware he is of the variety of distinctive styles in common currency, mentioning this as an introduction to his concertos. He names Italy, Germany and Belgium in particular as places where music is flourishing. He goes on to allude to the mixing of the respective musical styles of these places by reference to their rivers and the story of Arethusa: he speaks of how the waters of different rivers eventually become mixed together, and names the Rhine, the Elbe (Germany), the Istrum, the Tevere (Rome), Benacum (a lake near Verona through which the Mincius flows) and the Saône (France), 'as we have heard from the stories of Arethusa', he says.⁸⁸

The words 'Pars prima' in the title of the 1622 collection suggest that Scheidt was planning further volumes, however none are known to have materialised. His next

⁸⁸ In classical mythology Arethusa is a nymph with whom the river Alpheus fell in love as she was bathing in his stream. Arethusa fled, but Alpheus' waters were said to pass unmixed through the sea, following her path to her spring on the island of Ortygia.

'Si ullo unquam tempore fuit exulta Musica, certe seculum hoc nostrum adeo ferax Musicorum est, ut pene jurare ausim omnes montes Italici, Germanici & Belgici soli Heliconas, Cynthos, Parnassos esse: omnes fontes Hippocrenas: tum insuper totum Permessum per quosdam occultos specus & subterranea loca se in Renum, Albim, Istrum, Tyberim, Benacum & Ararim abdere, & aquas suas cum horum permiscere aquis, sicut de Arethusa in fabulis accepimus. Verum in tam numerosa Musicorum turba haud quaquam omnes sunt pares, sed operum Musicorum diversae formae, diversi characteres: Quia enim a superioris seculi Authoribus (qui artem hanc lautioribus numeris modisq. concinnarunt, illustrarunt, auxerunt, propagarunt) omnis in canendo exhausta putabatur gratia, omnes excussae venerescoacti sunt nostrares nove canere, ne idem canere viderentur. Quorum vestigia & ego legens, ante annum, partum ingenioli mei primum exposui, cantilenas dico quasdam sacras, quae ab aliis, & inter

publication of vocal music was the *Neue Geistliche Concerten, Mit 2. Und 3, Stimmen, Sampt dem General-Bass* of 1631. Four volumes were published in this collection, the others following in 1634, 1635 and 1640. In the second volume Scheidt gives details of the contents of six volumes of his *Geistliche Concerten*, and in the fourth volume there is an indication in the continuo partbook that a further two volumes were still planned – he even gives the exact number of concertos in the complete collection, 173. The final two volumes must have fallen victim to the impoverished circumstances in music at the time. Nonetheless this is further evidence that Scheidt, like Schein and Praetorius, had a systematic scheme of planning in publishing his work, whether for the sake of equipping the Church with music – the *Geistliche Concerte* are intended to cover ‘alle Fest- und Sontage’ – or for the sake of committing his original work to posterity.

Published while Scheidt was engaged as a town cantor, over half the *Geistliche Concerte* are based on German chorales, and only a few are Latin text settings. In spite of the smaller forces a wide variety of techniques comparable to the previous volume are employed throughout the collection. Chorale settings include simple four-part strophic settings, through-composed settings where each line of a single verse receives its own treatment (similar to Schein’s concertos in *Opella nova D*), and settings where this technique is extended to several verses of a chorale. This occurs frequently in the collection and amounts to chorale variation. In addition a recurring feature is sometimes imposed to unify the structure. Scheidt rarely sets a chorale-based concerto for just one solo voice, however he frequently employs a motivic duet texture. ‘Warum betrübst du dich, mein Herz,’ (no.11) in volume I, uses many of the techniques in Scheidt’s repertoire: the first verse, which is set for soprano, tenor, bass and continuo,

hos, magnis & summis, pluris factae, quam ego vel sperare vel sentire poteram,...’ from facsimile in *Samuel Scheidt Werke* vol.14 (Leipzig, 1971)

is characterised by chromaticism, and particularly a falling chromatic motif, to express the anguish of the text:

Example 2.7.i 'Warum betrübst du dich, mein Herz?' (no.11) from Scheidt: *Neue Geistliche Concerten* (1631) bb. 1-8

The final line, in which the poet affirms trust in God as a remedy to suffering, is repeated in triple time, a feature typical of Italian few-voiced concertos, creating a more joyful mood which contrasts with the rest of the verse. The music of this final line is repeated, like a refrain, to the final lines of the next two verses as well.

32

der al-le Ding er-schaf - fen hat, er-schaf-fen hat, ver-trau du dei-nem Her-ren Gott, der al-le Ding er-schaf - fen hat.

schaf - fen hat, er - schaf-fen hat, ver-trau du dei-nem Her-ren Gott, der al-le Ding er-schaf-fen hat.

der al-le Ding er - schaf - fen hat, ver-trau du dei-nem Her-ren Gott, der al-le Ding er-schaf-fen hat.

7 6 7 6 # 6 7 6 # b 4 # b

The second verse continues with a texture similar to the first, but the third verse is for a duet of two soprani or two tenors, with close motivic imitation, in a style very similar to Schein's in the two part settings of *Opella nova II*. In the excerpt below Scheidt applies Italianate decoration, and uses close canonic imitation.

Example 2.7.iii 'Warum betrübst du dich, mein Herz?' (no.11) 2. Pars à 2 voc. from Scheidt: *Neue Geistliche Concerten* (1631) bb. 9-18

10

2 Cantus vel 2 Tenores

du vñ - ter - li - ches Herz, du vñ - ter - li - ches Herz, du vñ - ter - li - ches Herz, ich bin ein ar - mer

du vñ - ter - li - ches Herz, du vñ - ter - li - ches Herz, Herz, du vñ - ter - li - ches Herz,

Basso continuo

15

Er - den - kloß, ich bin ein ar - mer Er - den - kloß, ich bin ein ar - mer Er - den - kloß, auf Er - den weiß ich kei - nen Trost,

ich bin ein ar - mer Er - den - kloß, ich bin ein ar - mer Er - den - kloß, ich bin ein ar - mer Er - den - kloß, auf Er - den weiß ich kei -

4 3 # 6

Two settings in the later volumes are reduced versions of works which had already been published in the *Pars prima concertuum sacrorum*: the psalm setting 'Herr unser Herrscher' (volume II, no.2) and the Magnificat antiphon 'Hodie completi sunt' (volume III, no.27), both of which are for four voices and continuo and had originally been set for two four-voice choirs, each doubled by instruments and continuo (*Pars prima concertuum sacrorum* no.X and no.V respectively). In both cases a significant reduction in length accompanies the reduction of forces; portions of text are repeated less, and the sinfonia in 'Hodie completi sunt' is omitted. Both preserve the refrain structures of the originals, and the reduced version of 'Herr unser Herrscher' also

retains something of the antiphonal effect between the two choirs by dividing the four parts into pairs:

Example 2.8.i 'Herr unser Herrscher' (no.2) from Scheidt: *Geistliche Concerten...ander Theil* (Halle, 1634) bb. 37-42

40

Die Himmel deiner Finger Werk, die Himmel deiner Finger Werk,
Denn ich werde sehen, denn ich werde sehen
die Himmel deiner Finger Werk, die Himmel deiner Finger Werk,
Denn ich werde sehen, denn ich werde sehen
die Himmel deiner Finger Werk, die Himmel deiner Finger Werk,
Denn ich werde sehen, denn ich werde sehen
die Himmel deiner Finger Werk, die Himmel deiner Finger Werk,

6 6 6 7 6 6 6 6

In the complete index of the second volume Scheidt adds this note:

‘The above sacred concertos, which can be performed thus with a few vocal parts, have also been composed by me in other volumes, namely with 8 and 12 voices, two, three and four choruses, with symphonies and all sorts of instruments...Whoever would like to publish and print them, to the glory of God, can get them from me at any time.’⁸⁹

Mahrenholz took this to mean that Scheidt's original intention for all the small-scale concertos in the *Geistliche Concerten* was that they should be performed in larger scale forms, and this has become a point for debate. The two concertos discussed above are not exceptional in their composition and it seems likely that Scheidt conceived the majority of the concertos for larger ensembles.⁹⁰

⁸⁹ quoted and translated in Snyder: 'Scheidt, Samuel', *op. cit.* p. 608. The original runs: 'Diese erzählte Geistliche Concerten, welche also mit wenig Vocal Stimmen können musiciret werden/ seynd auch von mir mit vielen Stimmen componiret in unterschiedene Theil/ als nemlich mit 8.12. Stimmen/zwey/drey/vier Choren/ mit Symphonien, und allerley Instrumenten/ auch viel Tabulaturen auff der Orgel zugebrauchen/ Wer lust hat solche zur Ehre Gottes zuverlegen und zu drucken, kan sie jederzeit von mir mächtig seyn.'

⁹⁰ *ibid.* p.608 These concertos do not predate Schein's *Opella nova* concertos, and therefore are not likely candidates of influence. Kirwan-Mott has suggested that influence worked the other way round and that certain technical features from the *Opella nova* are found in Scheidt's compositions. (Anne

Like Staden, Scheidt appropriated the few-voiced genre for a collection of a more private devotional character in *Liebliche Krafft-Blümlein* (1635). Its full title runs: 'Sweet strength-giving flowers, picked from the pleasure garden of the Holy Spirit, a foretaste of eternal life...Words of comfort from Holy Scripture set in concerto-style with two voices and continuo to inspire private devotion.'⁹¹ With the exception of one chorale setting, all the concertos here are settings of Old Testament texts, and there is no reason to doubt that they are in their original form. It is in these settings that Scheidt comes closest to the idiom of the Italian few-voiced concerto: as well as imitative motivic exchanges between the voices, there are also sustained passages for the two voices in close thirds, there is much canonic writing, soloistic embellishment, and imaginative portrayal of the words. The example below shows the close of a psalm setting on the theme of the transience of human life. For the most part, the continuo has a purely supportive role, however occasionally it takes over the interest from the voice parts, as it does here, when the voices - the human life - disappear.

Kirwan-Mott: *The Small-Scale Sacred concertato in the Early Seventeenth Century Vol.1* (Ann Arbor, Michigan, 1981) p. 257)

⁹¹ *Liebliche Krafft-Blümlein Aus des Heyligen Geistes Lustgarten abgebrochen/ und zum Vorschmack deß ewigen Lebens/ im zweystimmichten Himmels-Chor versetzt. Das ist Herrliche Trost Sprüchlein/ in Göttlicher Schrift auffgesucht/ und zu nehrrer Andachts-Erweckung/ Concert-weise/ mit zweyen Stimmen/ sampt dem General-Baß componiret...* taken from facsimile in *Samuel Scheidt Werke* vol.16

Example 2.9.i Scheidt: 'Herr, lehre uns bedenken' (no.3) from *Liebliche Kraftblümlein* (1635) bb. 35-40

35

als flö-gen wir da-von, als flö-gen wir da-von, als flö-gen wir da-von

als flö-gen wir da-von, als flö-gen wir da-von, als flö-gen wir da-von

6 5

als flö-gen wir da-von

als flö-gen wir da-von

6 5 6 5 # 6 6 6 # 6 6 5 6 5 #

In a letter of 1642 to the Duke of Brunswick Scheidt explained that he had decided to turn his attention to the composition of 'Geistliche Gesänge mit 5. Stimmen auf Madrigalische Manier,' which can be performed unaccompanied, or equally with an organ and other instruments.⁹² Scheidt seems to have been seeking the duke's patronage for these works, so a publication was no doubt planned. Only one composition specifically designated 'auff Madrigalische Manier' is extant: 'Drei schöne Ding sind', which was written for a wedding in 1641 and published separately. Schein included a madrigal on the same text in his *Israelsbrünnlein* (1623), and although the two compositions have little in common Scheidt nevertheless seizes the opportunities for madrigalian word-painting just as Schein does. Here is another aspect of Italian style in Scheidt's work which was also part of Schein's repertoire.

In his own time Scheidt was particularly renowned as an organist and his instrumental compositions were of equal importance to his vocal ones. Like Schein, Scheidt also

⁹² quoted in *Samuel Scheidt Werke* vol.16 p. 145: 'Izo aber habe ich mir fürgenommen, Geistliche Gesänge mit 5 Stimmen auf Madrigalische Manier zu verfertigen, welches sonderlich eine feine Art, also daß, wann 5 Vocalisten beisammen, solche ohne Orgel oder Corpus und dergleichen, wie auch ohne

contributed to the instrumental dance genre. Only one volume of his *Ludi musici* survives in complete form (1621), though there is documentary evidence to suggest that four volumes were published in the 1620s while Scheidt was employed as court Kapellmeister. Viols are specified for performance on the title page,⁹³ though cornett parts are also found within the collection. A continuo part is also included.

Mention must also be made of what is perhaps Scheidt's best known work: the three volumes of the *Tabulatura nova* (all published in 1624) for keyboard. The first two volumes of this diverse collection contain fantasias, toccatas, dance movements, and canons based on both sacred and secular melodies, arranged in no particular order. The third volume is rather more systematic in its presentation of music that was required of the organist in the Halle liturgy. Stylistically it reflects the influence of Scheidt's Flemish teacher, Sweelinck, however it is relevant to our discussion of Scheidt's reception of Italian influence in one respect, and that is its title, 'New tablature.' Scheidt explains in a note 'An die Organisten' that the music has been set out in open score form using five-line staves, not in the old German letter tablature, nor using the two six-line staves familiar in English and Flemish organ music. Though Scheidt does not mention it, this is the Italian style of partitura. His reason for doing this, he explains, is so that the lines of the individual parts may be followed clearly, and so that anyone wanting to make a transcription into letter tablature will be able to understand the structure of the music more easily.⁹⁴

Instrumentisten können gesungen werden, und wann eine Orgel und Instrumentisten vorhanden und einer darzu Beliebung trüge, selbige gar wohl und füglich darmit mögen gemachet werden...

⁹³ This reference likely includes instruments of the violin family. The title runs: 'Paduana, Galliarda, Couranta, Alemande, Intrada, Canzonetto, ut vocant, quaternis & quinis vocibus, in gratiam Musices studiosorum, potissimum Violistarum concinnata una cum Basso Continuo.' (From facsimile in *Samuel Scheidt Werke* vol. 2/3 p.V) *RISM* (Series A): S1349

⁹⁴ 'An die Organisten: Als in dieser Tabulatur ein jeder Stim nur mit fünff und nit mit sechs Linien auff Engel- und Niederländische Manier adornieret/ ist der Ehrliebenden Deutschen Organisten halben/ weil ich auch ein / geschehen/ welche denn mehrentheil sich auff die Niederländische art entweder gahr nicht/

This explanation is an indication of Scheidt's attitude to musical style in general, and reflects a belief in the superiority of counterpoint in musical structure. It became more pronounced in his later work. His preoccupation with the sacred madrigal form in the 1640s might be seen as symptomatic of this. A letter of 1651 from Scheidt to the Quedlinburg composer and theorist Henricus Baryphonus⁹⁵ provides a second clear statement on the composer's perception of style: he condemns the lazy 'foolish music' ('Närrische Musik') in the concerto style prevalent in his time, which breaks the rules of counterpoint with consecutive perfect consonances. Perhaps Scheidt and Baryphonus had engaged in an ongoing debate on the subject, because Scheidt begins a paragraph of his letter: 'As to the question of the necessity for a composer to possess an exact knowledge of *Musica Theoretica*, not to mention *Mathematica*, I reply that music has two judges: reason and hearing.'⁹⁶

Contrapuntal invention is certainly evident in one of Scheidt's latest publications, a collection of 70 *Symphoniae*, which bears the description 'auff Concerten manir' (1644), and, as the title suggests, there are also strong Italianate traits in these pieces. The *symphoniae* are all scored for two violins, a melodic bass instrument (presumably a string bass since in several instances it becomes an important part of the imitative texture with the same motivic material as the violins), and continuo. They were

oder aber nicht recht gründtlich verstehen/ in deren sechs Linien auff die rechte/ und sechs auff die lincke Handt gerichtet/ bißweilen auch die Parteyen so wunderbarlich unter einander springen/ das manch guter Gesell sich nicht recht drein schicken/ und welches Discant/ Alt/ Tenor oder Baß sey/ wissen kan. Als ist eine jede Stimme besonders gesetzt/ damit ein jeder dieselbe in die gewöhnliche Buchstaben Tabulatur versetzen könne/ und nicht grösser müß haben darff/ als wann er sonst ein gedrucktes oder geschriebenes Liedlein/ eine Stimme nach der andern/ absetze. Nur diß zu mercken/ das die Claves Signatae/ welche offters mitten im Gesange varijren/ wol in acht genommen werden/ dann solches nicht vergebens und ohn ursach geschehen.' From facsimile in *Samuel Scheidt Werke* vol. 6

⁹⁵ The reader is reminded of Praetorius' inclusion of Baryphonus' work in *Syntagma III* mentioned above.

⁹⁶ 'Die Frage anlangend. Ob einen Practicantem exacta Musicae Theoreticae, nimirum Mathematicae, cognitio von nöthen sey? Antworte ich/ daß man zweye Arbitros rerum musicarum hat/ als Rationem & Auditum...' from facsimile in Adam Adrio: 'Baryphonus, Henricus', *MGG* 1, col. 1351-1354

intended to be used as introductions or ritornellos to large-scale vocal concertos, and stylistic features here are reminiscent of some of Scheidt's instrumental writing in the *Prima pars concertuum sacrorum*. The decorative, imitative echoes between the duet parts, the slow-moving harmonic speed of the continuo, are unmistakably Italian.⁹⁷

Example 2.10.i Scheidt: *LXX Symphonien auff Concerten manir* (Leipzig, 1644) no.XVIII

So what conclusions may be drawn about Scheidt's perception of style, and particularly the Italian style in comparison with Schein? In complete contrast to Schein, nowhere does Scheidt mention the 'italiänische Invention', nor any synonym of it. Perhaps such an epithet in a title was not perceived as a selling point by a composer in Halle, which did not have the same trade or courtly links with Venice as Leipzig, Nuremberg or Dresden, or perhaps Scheidt's training with Sweelinck predisposed him to look north in

⁹⁷ The *Cantus II* partbook is now lost, but the part has been reconstructed by Christhard Mahrenholz and Hermann Keller in *Samuel Scheidts Werke* vol. 13, from where this example is taken, after study of other extant sinfonias in Scheidt's output. Music of this texture and design was certainly performed in Venice: Thomas Coryat reported hearing music for three violins in San Rocco in 1608, an event with which Gabrieli's *Sonata con tre Violini* has been linked. North of the Alps, however, Scheidt is likely to have learnt his Italianate techniques in this genre from Buonamente and Marini. (This information is taken

his musical aspirations. Nonetheless, he was certainly aware of and receptive to the new concertato idiom from Italy, both small- and large-scale, though his small-scale works frequently betray a reduction of music originally conceived polychorally. He was also strongly motivated by the demands of text expression in his music – in his letter to Baryphonus he bemoans the fact that the [old] techniques for ornamentation, expression of the *affectus* and the meaning of the text are rarely employed.⁹⁸ Scheidt's professed rootedness in the old rules of counterpoint does not necessarily contradict his compositional activity in the new *concertato* genre; as his reference to the story of Arethusa shows, he was aware of a variety of different styles, and all are to be found in his compositional palette. He did not, however, share Schein's emphasis on 'newness' in music, often presenting re-workings of old compositions in published collections,

from John Holloway: 'Pachelbel Canon (Original Version)', in the accompanying booklet to a CD of the same name (Harmonia Mundi, 1993))

⁹⁸ '...Meiner Meynung nach gehöret zur rechten wahren Composition das wahre Erkänntniß Trigae Harmonicae, und aus derselben die Syzygiae Consonantiarum, wie denn auch Sedes naturalis, progressio Consonantiarum, welche alle/ so sie gebührlich in acht genommen werden/ alsdenn eine gute harmoniam machen. Nimt man die Trigam harmonicam nicht in acht/ so hat man in den Syzygiis Dissonantias, nimt man Sedem naturalem & progressionem legitimam nicht in acht/ so hat man eine harte hamoniam, welches geshiehet, wenn man dieselben oben an setzet/ so unten an gehören/ und die jenigen unten/ so oben hin gehören etc. Dieser Arth Composition hat man heutiges Tages sehr viel/ derer Autorum ich Ehren halben allhier geschweige. Was sonsten in Compositione ad ornatum exprimendum affectum, textusque proprietatem gehöret/ wird von wenigen itziger Zeit in acht genommen.' Adrio: 'Baryphonus', *op.cit.*.

and also even parodies from older compositions by other composers.⁹⁹ It seems also, that in spite of Scheidt's use of Italian techniques in his music, neither did he share Schein's belief in the superiority of Italian music and its potential for steering the course of progress in the art of music.

⁹⁹ Werner Braun has shown that some of the concertos in the *Geistliche Concerte* are parodies of older motets by other composers. (Kerala Johnson Snyder: *op.cit.* p.608) (see also W.Braun: 'Samuel Scheidts Bearbeitungen alter Motetten', *A/Mw*, xix-xx (1962-3), 56

Heinrich Schütz (1585-1672)

The name of Heinrich Schütz has been mentioned above together with Praetorius and Staden at the Dresden court, and with Scheidt, too, in conjunction with the Magdeburg *Konzertmusik* (1618) and the organ dedication in Bayreuth (1619). A link with Schein can also be confirmed through the two composers' connections with Gottfried von Wolffersdorff in Weißenfels, Schein's friendship with Georg Schütz in Leipzig,¹⁰⁰ and Schütz's composition of Schein's funeral motet, *Das ist je gewißlich wahr*. The motet was published in 1631¹⁰¹ as a memorial to Schein, and the printer's foreword reports that Schein had requested the composition when Schütz had visited him on his deathbed. This indicates that their relationship was a close one, however besides this there is little evidence as to the nature of Schütz's relationship with the four composers and whether any exchange of musical ideas took place between him and them – it is noticeable that Praetorius does not mention Schütz's name at all in *Syntagma III*. He cannot, however, be passed over in a discussion of the reception of new Italian music at this time and in this musical circle.

The depth and nature of Schütz's affinity to Italian music and the phenomenon of the 'new Italian style,' has been debated at length in literature since as far back as 1834. In his book *Gabrieli und sein Zeitalter* Carl von Winterfeld perceived Schütz first and foremost as a composer in the Italian style, as did Philipp Spitta, editor of the first *Schütz Gesamtausgabe*. Friedrich Blume and Wilibald Gurlitt tried to redress the

¹⁰⁰ Schütz attended his brother's wedding in Leipzig in 1619, for which he set a text from psalm 133, *Siehe, wie fein und lieblich ist's*. He also presented his brother with a Latin poem, in which he expresses his affection for his brother. (Müller, Erich Hermann (ed.): *Heinrich Schütz: Gesammelte Briefe und Schriften* (Hildesheim, New York, 1976)) Nr. 7, p. 65

¹⁰¹ It was also included in the *Geistliche Chormusik* of 1648.

balance by bringing his Lutheran identity and context more to the fore.¹⁰² In his *New Grove* article, following Kurt Gudewill Joshua Rifkin takes the view that Schütz began as a modernist in his attitude to style, but with age and a growing sensitivity to the demands of sacred music, grew more conservative.¹⁰³

One thing we may say with certainty about Schütz's relationship with Italian style is that it was rooted in practice and direct experience of Italian music. The purpose of his two trips to Venice (1609 and 1628) was not only to study composition with Italian masters, but also, like many German visitors to Italy at that time, to bring back music, instruments, and even musicians to his native Germany. Martin Geier's funeral sermon on Schütz informs us about Schütz's activity on his first trip to Venice:

'In Venice he committed himself to the instruction of the far-famed Giovanni Gabrieli and remained there into the fourth year. During this sojourn he not only sought to make the proper use of his 'peregrination,' observing what one place or another possessed that was worthy of attention, diligently seeking out learned and wise men, corresponding with them, noting what was worthy of imitation and in general pondering the injunction of the apostle to think on 'whatsoever things are honest,...;' but he also, by the grace of God, surpassed the others of his circle in music and had a little work printed in Venice which won the honour, respect, and praise of everyone.'¹⁰⁴

We know from Schütz's own words how highly he valued Gabrieli's instruction. In his first published collection, the *Neunzehn italienische Madrigale* (Venice, 1611), Schütz expresses his gratitude to his patron and employer Landgrave Moritz von Hesse, by whose invitation and generosity the whole venture had been made possible. He writes (in Italian),

¹⁰² This summary is taken from Arno Forchert: 'Heinrich Schütz und die Musica poetica', *Schütz-Jb* 15 (1993) p. 10. The works Forchert refers to are: Carl von Winterfeld: *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834); Philipp Spitta: 'Händel, Bach und Schütz', in *Zur Musik. Sechzehn Aufsätze* (Berlin, 1892); Friedrich Blume: 'Heinrich Schütz in den geistigen Strömungen seiner Zeit', *MuK* 2 (1930), p.245; Wilibald Gurlitt: 'Heinrich Schütz. Zum 350. Geburtstag am 8. Oktober 1935', *Jahrbuch der Musikbibliothek Peters* 42 (1935), p. 64

'I was given the opportunity to go to Italy in particular, and to immerse myself in that wave which pervades all of Italy, a murmur, which, more than any other, is akin to the celestial harmony, and such as which can be found in the music of the celebrated Gabrieli. The latter allowed me to participate in the golden [musical] tradition of his shores, where the study of music is so rich that they have no reason to envy either Tago or Pattolo.'¹⁰⁵

Several passages from documentary evidence attest to his continuing high regard for Gabrieli: on his second visit to Venice he published the first part of his *Symphoniae Sacrae* (1629), and again he speaks of his time studying 'sub magno Gabrielio.'¹⁰⁶ He mentions Gabrieli's instruction in his second published collection, *Psalmen Davids* (1619), and here the music itself, with its grand polychoral style, unequivocally bears witness to his influence. It seems that Schütz's esteem for Gabrieli was equally reciprocated, since he was urged by his teacher to remain in Venice beyond the initial period of a year, and he often deputized for Gabrieli as organist in St. Mark's. The following little poem, written in the year of Schütz's death refers to the famous seal of friendship between the two composers, the ring which Gabrieli gave Schütz on his deathbed:

'Venice knew thee already sixty-three years ago,
And hadst thou so desired, though might'st indeed have been
The other Gabriel, who often did entrust
To thee his duties at St. Mark's
And on his deathbed gave to thee his finest ring
In token of his love; for he regarded thee
As equally endowed; but thou prefer'dst to choose
A simple life at home rather than wealth abroad.'¹⁰⁷

¹⁰³ Joshua Rifkin: 'Schütz' NG 17 p.20; Kurt Gudewill 'Heinrich Schütz und Italien', in Blankenburg (ed.): *Heinrich Schütz in seiner Zeit* (Darmstadt, 1985) pp. 358-374

¹⁰⁴ quoted in Moser: *op.cit.* p. 59

¹⁰⁵ 'Widmungsvorrede', in *Neunzehn italienische Madrigale Schütz NAsW* vol. 22 p. VI

¹⁰⁶ 'Quum Venetias appuissem, hich anchora ieci, ubi adolescens sub magno Gabrielo in eae artis posueram Tyrocinia. At Gabrielius, Dii immortales, quantus vir; illum si garrula vidisset antiquitas, (dicam verbo) Amphionibus praetulisset, aut si connubia amarent musae, praeter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos.' 'Widmungsvorrede' to *Symphoniae sacrae I* in *Schütz NAsW* vol. 14 p. XI

¹⁰⁷ 'Venedig kennt dich schon vor drey und Sechzig Jahren/ Und wenn du nur gewolt/ so hättstu können seyn/ Der Andre Gabriel/ der mit dir so verfahren/ Das er an seine statt dich oft gesetzt ein./ Er liess dir auch/ schon todt/ den besten Ring verehren/ Zum Zeichen seiner Gunst/ und dass er dich Ihm gleich/ Bey Lebens-Zeit geschätzt: Du woltest aber kehren/ Viel liber arm zu Hauss/ als dorte werden reich.' quoted and translated in Moser: *op.cit.* p. 56

The library of Landgrave Moritz's residence in Kassel gives an idea of some of the music Schütz may have brought or sent back from Venice for the Landgrave. The items listed by Moser from this collection are primarily madrigals, including several books of five-part madrigals by other non-Italian students of Gabrieli, Banchieri's *Il terzo libro dei Madrigali à 5* (1608), Monteverdi's *Il terzo libro dei Madrigali à 5* (1604), and Vecchi's *La veglie di Siena* (1604).

When Schütz returned to Venice in 1628 he was already an established composer in his early forties, and thus the purpose for his visit was not so much to study as to observe the current musical practice.¹⁰⁸ His friend and correspondent, Philipp Hainhofer described in his diary in great detail a visit he made to the Dresden court in 1629, while Schütz was away: he was informed by the custodian of the instruments there that, 'the electoral Kapellmeister, Hainrich Schütz, [was then] in Lombardy in order to purchase more musical instruments.'¹⁰⁹ The custodian was probably referring to Cremona, from where the court had ordered five violins. Schütz visited Hainhofer on his journey back from Venice to Dresden in autumn 1629, and Hainhofer recorded in his diary: '[On my return] I found awaiting me the following musicians who had come from Italy eight days before my return, namely Herr Hainrich Schütze, Electoral Kapellmeister ; Caspar Kittel, lutenist and theorbist, whom the Elector had graciously sent to Italy for some six years of instruction there; and Francesco Castelli, formerly the excellent violinist of Vincentius, Duke of Mantua...' Hainhofer says of their music-making while they were staying, '[They] allowed me, together with some guests invited in their honour, to hear their praiseworthy art, to which we, in spite of the saying 'There is no song so good but that one tires of it,' could have listened for a long time. For as each little bird warbles

¹⁰⁸ Jerome Roche: 'What Schütz learnt from Grandi in 1629', *MT* 114 (1973), p. 1074

¹⁰⁹ quoted in Moser: *op.cit.* p. 138

according to its beak, so these musicians gave ample evidence that they had employed their time to good advantage.'¹¹⁰

The two friends Schütz and Hainhofer had much that they could give each other. An influential political agent with strong links with the dukes of Pomerania, Hainhofer was also a traveller like Schütz, and he had studied in Italy and Holland as well as Germany. He was a cultured man, and had a particular interest in music; certainly the kind of person Schein or Praetorius would have been addressing in their notes to 'Music-Liebhaber' ('Music-Lovers') in their publications. The diary entry quoted above tells us that Schütz and his companions 'thanked' him 'for exchanging their money', as they passed through on their way home. A letter of 1632 from Schütz to Hainhofer reveals that Hainhofer had arranged for some musical publications to be got for Schütz from Naples. Schütz included a list of some 40 volumes in the letter,¹¹¹ many of them madrigals and canzonettas published in the second and third decades of the century. Motets are also on the list. In some cases Schütz simply names a composer and asks for whatever works of his can be got, for example one item on the list reads: 'Giovan Macque. whatever church compositions of his for many voices can be found.'¹¹² Schütz concludes with an instruction in Italian, simply asking the buyer to procure whatever other works of interest he can find in Naples.¹¹³

Even though the purpose of Schütz's second visit was not to study with a particular master, his intention was nevertheless to learn from his Italian colleagues. In the preface to the first volume of the *Symphoniae Sacrae* quoted above, writing to the son

¹¹⁰ quoted in *ibid.* p. 139

¹¹¹ see Muller: *op.cit.* No.40 p. 118

¹¹² 'Giovan Macque opere di Chiesa à pui Voci che si truovano' *ibid.* p. 118

of the Elector, the dedicatee of the work, Schütz speaks of how he was 'amongst old friends' in Venice, and it was to these friends that he returned.¹¹⁴ It is highly likely that Monteverdi, whose Third Book of Madrigals Schütz had taken back to Kassel from his last visit, was among these old friends, and there is evidence that, above all, it was Monteverdi who made the greatest impression on Schütz this time. On his death in 1672 the Dresden court poet, David Schirmer, wrote:

'His Italy was his doctor. After much longing
It received the brave man for a second time.
The noble Mont de verd guided him with joy
And happily showed him the long-sought path,
So that, in time, he reached greater heights,
And sang his passion to his Lord Jesus Christ.'¹¹⁵

In the preface to his *Symphoniae Sacrae I*, published in Venice (1629), Schütz reports that he found the style of musical composition somewhat changed. 'They have partly abandoned the church modes, while seeking to charm modern ears with new titillations.'¹¹⁶ Whether or not Schütz perceived this to be progress in music, he nevertheless applied himself to learning the current style, not least so that he could bring Dresden court music up to date. He goes on in the preface, 'I have devoted my mind and my powers to present to you for your information something in accordance with this artistic development.'¹¹⁷ The collection itself represents Schütz's first use of the few-voiced concertato idiom with instrumental obligato parts. His approach to text

¹¹³ 'Priegasi che con consiglio di qualcun Musico si faccia scernire questi et altri Auttori buoni di piu che si truoveranno nelle Librarie di Napoli.' *ibid.* p. 118

¹¹⁴ 'Venetijs apud veteres amicos commoratus...' 'Widmungsvorrede' to *Symphoniae sacrae I op.cit.*

¹¹⁵ 'Sein Welschland war sein artzt, Diß hat, nach dem verlangen,/ Aufß neue wiederumb den tapffern Mann empfangen./ Der Edle Mont de verd wies ihn mit Freuden an,/ Und zeigt ihm voller Lust die offte gesuchte Bahn,/ Daß er sich mit zeit viel höher auffgeschwungen,/ Und seinem Jesu Christ sein Leiden vorgesungen.' quoted in Konrad Küster: 'Schütz' Monteverdi-Rezeption und seine zweite Italienreise,' in *Monteverdi und die Folgen*. The translation is taken partly from Rifkin: 'Schütz, Heinrich' *op.cit.* and is partly the author's own.

¹¹⁶ '... cognovi modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione;' 'Widmungsvorrede' to *Symphoniae sacrae I op.cit.* translation taken from Moser: *op.cit.* p. 128

¹¹⁷ '...cuius ego norma in ut aliqua tibi de meae industriae penu pro instituto depromerem, huc animum, & vires adieci' translation from *ibid.* p. 128

interpretation is markedly more dramatic and pictorial than in his previous sacred works.

It has been argued convincingly that Schütz's primary motivation in his second trip to Venice was to learn about the new dramatic style in music, which he had heard about in Germany but desired to experience first hand.¹¹⁸ His opera, *Dafne*, had been performed in 1627 before the second Venetian trip,¹¹⁹ however some of his works published in the years after his return bear witness to a more dramatic approach to text-setting. In his sacred music all three volumes of the *Symphoniae Sacrae* (1629, 1647, 1650) come into this category, with their expressive instrumental parts, madrigalian word-painting and monodic writing. *Die sieben Wortte..Jesu Christi*¹²⁰ also belongs here. With its solo writing for the narrative and polyphony and instrumental writing providing illumination of the text at opportune moments, it is deemed worthy of the label 'oratorio' by Rifkin in his New Grove article.¹²¹ It survives only in manuscript, but is generally dated according to these aspects of style to about 1645.¹²²

Unfortunately Schütz's secular dramatic works are lost, which is particularly regrettable, not least because they might have provided more clues about the depth of Monteverdi's influence on him. A 'Ballett' for which Schütz provided the music for wedding celebrations at the Danish court in 1634 might have presented us with evidence,¹²³ or the opera-ballet *Orpheus*, which was composed for wedding

¹¹⁸ Konrad Küster: 'Schütz' Monteverdi-Rezeption und seine zweite Italienreise', in *Claudio Monteverdi und die Folgen* ed. by Silke Leopold & Joachim Steinheuer (Kassel, 1998) pp. 419 - 432

¹¹⁹ The libretto was by Opitz, adapted from the Italian of Rinuccini. It was performed at Schloß Hartenfels near Torgau as part of the celebrations for the wedding of Sophie Eleonore, the eldest daughter of the Elector, to Georg II of Hesse-Darmstadt.

¹²⁰ The year 1645 has been suggested as its date of origin. (Moser: *op.cit.* p. 493)

¹²¹ Rifkin: 'Schütz, Heinrich' *op. cit.* p. 22

¹²² Smallman: *The Music of Heinrich Schütz* (Leeds, 1985) p. 102

¹²³ Küster: *op.cit.* p. 429

celebrations at the Dresden court in 1638. Only the libretto survives, and the title page describes the music as 'composed by the electoral Kapellmeister Heinrich Schütz in the Italian manner.'¹²⁴ Nevertheless, we know from a letter Schütz wrote in 1633 to another italoophile friend, Friedrich Lebzelter, that a new secular dramatic style was among the experiences he valued most from his second Venetian visit. He wrote: 'You might also like to hear that during my recent journey to Italy I engaged myself in a singular manner of composition, namely how a comedy of diverse voices can be translated into declamatory style and be brought to the stage and enacted in song - things that to the best of my knowledge... are still completely unknown in Germany.'¹²⁵

As Kapellmeister in Dresden the main thrust of Schütz's compositional activity was necessarily sacred music, and the works to which he devoted his final years suggest that sacred texts, and in particular biblical texts, were his preferred medium.¹²⁶ There is no record of Schütz having composed any instrumental music, however the possibility that he was also committed to secular music must not be discounted. His very first publication was the nineteen Italian madrigals; settings of madrigals by Opitz survive in manuscript;¹²⁷ and a comment by Schütz in his preface to Caspar Ziegler's treatise *Von*

¹²⁴ quoted in Rifkin: *op.cit.* p. 10 The libretto is by the Wittenberg poet August Buchner, and the work was composed for the wedding celebrations of Prince Johann Georg and Princess Magdalena Sybilla of Brandenburg.

Küster suggests that the word 'Oper' was not a clearly defined concept in Schütz's circles, and that works by Schütz named 'Ballett' in contemporary reports may have contained a mixture of music, recitative and dance. (Küster: *op.cit.* p. 431)

¹²⁵ 'Der Herr wolle auch, wann es einsten die Gelegenheit gibet, Ihre Hochl. Durchl. unterthenigst per discursum nicht ohnberichtet lassen, was massen auf meiner jüngsten in Italien gethanen reise ich mich noch auf eine absonderliche Art der Composition begeben hette, nemblich wie eine Comedi von allerhandt Stimmen in redenden Stylo übersetzt undt auf den Schaw gebracht und singende agiret werden könne, welche Dinge meines wissens (auf solche Art, wie ich meine) in Teutschland noch gantz ohnbekandt,...' Müller: *op. cit.* No.41 p. 126. Translation from Rifkin: *op. cit.* p. 7

¹²⁶ Works from the final years include: the *Historia der... Geburth... Jesu Christi* (1660), a revised version of his *Becker Psalter* (1661) the *St. John Passion* (1665), psalm settings and a German Magnificat (1671).

¹²⁷ SWV 438, 441, 442, 451, 452, 460

den Madrigalen suggests that he had turned his hand to setting madrigal texts: 'I myself have scraped together a little work of various poetry, and I know best what trouble it cost me before I could make it resemble Italian music, even only approximately.'¹²⁸ Had his dramatic works survived¹²⁹ we may have developed a different image of the composer's musical activity outside the sacred domain. It might even have been an area of interest which Schütz and Schein had in common.

In his article 'Towards a New Image of Heinrich Schütz'¹³⁰ Joshua Rifkin explodes the image of Schütz such as the poet David Schirmer portrayed in the memorial poem quoted above: that he strove for 'A simple life at home rather than wealth abroad.' He contests that we are to see the true focus of Schütz's work in the collections for which he chose the most important dedicatees; these were the ones which represent the important achievements in his compositional career. The *Psalmen Davids* (1619) was dedicated to the Elector, Johann Georg I, and the three volumes of the *Symphoniae Sacrae I* (1629, 1647, 1650) were dedicated to the Elector's heir, Johann Georg II, Prince Christian of Denmark, heir to the throne and son-in-law of Johann Georg I, and Johann Georg I himself, respectively.¹³¹ If Rifkin's interpretation is right it sheds light on the question of Schütz's attitude to style, for these are also the works in which Schütz most visibly adopts and names Italian techniques.

¹²⁸ '...Und habe Ich zwar ein Wercklein von allerhand Poesie bißhero zusammen geraspelt/ was michs aber für Mühe gekostet/ ehe Ich demselben nur in etwas eine gestalt einer Italianischen Musik geben können/ weiß Ich am besten....' Müller: *op.cit.* No.85 p. 236 Translation adapted from Rifkin: *op.cit.* p.15

¹²⁹ In addition to the works mentioned above Schütz may have provided music for a ballet *Paris und Helena*, performed for a wedding at the Dresden court in 1650, and another ballet-opera *Der triumphierende Amor* for another electoral wedding in 1652. (Joshua Rifkin: 'Schütz', *op.cit.* p. 13 and p. 14) He certainly collaborated with the composer wife of Duke August the Younger of Brunswick-Lüneburg in Wolfenbüttel, Sophie Elisabeth, on a work entitled, *Theatralische neue Vorstellung von der Maria Magdalena* in 1644, a dramatic work with a sacred subject. (*ibid.* p. 11)

¹³⁰ Rifkin, Joshua: 'Towards a New Image of Heinrich Schütz 1&2,' *MT* 126 (1985), pp. 651-8; 716-20

The title of the first of these collections runs: 'Psalms of David, together with some motets and concertos for eight and more voices, and two capelle choirs, some of which can be performed with three or four choirs, according to one's preference. Also including a Basso Continuo for organ, lute, chitaron etc.'¹³² Schütz names no particular musical genre in the title for the psalm settings in this volume. Three pieces in the collection are designated 'concert', and these are not complete single psalm texts; one is a section of a psalm, one some verses from Isaiah, and the other a compilation of psalm verses. Only two pieces are called motets, one of which takes a text from Jeremiah ('Ist nicht Ephraim mein teurerer Sohn?'), and the other only a few verses from a psalm (No.21 'Die mit Tränen säen'). A single piece is described as 'Psalm, Kanzone', and the text of this is a metrical version of a psalm from a chorale, 'Nun lob, mein Seel, den Herren,' (No.20) the only such text in the collection. Thus it was primarily the form of the text which dictated the type of genre for Schütz; examination of the music reveals that no musical stylistic technique belongs exclusively to any genre.

In the dedication Schütz says that he has composed these 'Teutsche Psalmen auff Italienische Manier', such as he learnt from his famous teacher in Italy, Herrn Johan Gabriel. Schütz's most obvious Italian influence in the collection comes in the *sinfonia* in no.13, 'Der 111. Psalm: Ich danke dem Herrn' (the only instrumental *sinfonia* in the entire collection): Schütz has labelled it, 'Imitatione sopra: Lieto godea Canzone di Giovanni Gabrieli.' The voice parts then take up the same material for the doxology of the psalm.

¹³¹ *ibid.* p. 719

¹³² 'Psalmen Davids/ sampt Etlichen Moteten und Concerten mit acht und mehr Stimmen/ Nebenst andern zweyen Capellen/ daß dero etliche auff drey und vier Chor nach beliebung gebraucht werden können.'

Sinfonia

This musical score is divided into two systems. The first system, labeled 'C. Cap. I' at the top left, contains four staves. The second system, labeled 'C. Cap. II' at the top left of its section, also contains four staves. The notation includes various musical symbols such as notes, rests, and bar lines. At the bottom of the page, there are additional markings: a series of sharp symbols (#) and the number 4, followed by the text '(#)3' in parentheses.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into two systems of five staves each. The first system (top five staves) includes a vocal melody line and four accompaniment lines. The second system (bottom five staves) includes a vocal melody line and four accompaniment lines. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines. At the bottom of the page, there are some handwritten markings: '4 (H)3' on the left, '6 4' in the middle, and '(H)3' on the right, which likely refer to specific measures or musical features.

Wie auch beygefügt Basso Continovo, vor die Orgel/ Lauten/ Chitaron/ etc.' facsimile of title page in *Psalmen Davids* (1619) Schütz *NAsW* vol. 23 p. XVII

until now...' In his opinion there is no more suitable way of setting the psalms.¹³³ It is not clear exactly what Schütz meant by 'stylo recitativo'. The only indications he gives us are that it is a style with few textual repetitions, and thus well suited to wordy texts like complete psalms, and that the tempo should not be rushed so that the words can be heard clearly.¹³⁴ He could have been referring to his use of *falsobordone* technique, choral recitation on a single chord, or, more likely, simply the metrical, homophonic declamation which is evident throughout the psalm settings and contrasts with more decorative passages. It is unlikely that he was referring to monody because solo passages accompanied only by continuo rarely occur in the collection.¹³⁵

Also of significance for the question of Italian influence is the information Schütz gives in the preface about the scoring of the works. Some are simply double-choir polychoral works with continuo; others are for two *cori favoriti* and one or two *Capellen*, which are optional. In the preface Schütz explains that the *cori favoriti* and *Capellen* must contrast with one another; the *Cori favoriti* should include the best singers while the *Capellen* are there for the purpose of creating a strong tone and an impression of splendour.¹³⁶ For the most part the latter should consist of 'cornetti and other instruments.' However he says, 'when singers are also available, so much the better.' (High clefs indicate that instruments, rather than singers, are intended.)¹³⁷ In some

¹³³ 'Weil ich auch gegenwertige meine Psalmen in stylo recitativo, (welcher bis dato in teutschland fast unbekandt) gestellet/ wie sich dann zu composition der Psalmen/ meines erachtens fast keine bessere art schicket/...' Müller: *op.cit.* No. 6 p. 64

¹³⁴ '...dann daß man wegen der menge der Wort ohne vielfältige repetitiones immer fort recitire, als gelanget an die jenigen/ welche dieses modi keine Wissenschaft haben/ mein freundlich bitten/ sie wollen jn Anstellung berührter meiner Psalmen sich im Tact ja nicht ubereylen/ sondern der gestalt das mittel hatten/ damit die Wort von den Sängern verständlich recitirt und vernommen werden mögen...' Müller: *op. cit.* p. 64

¹³⁵ Anthony Carver: *Cori Spezzati vol. I. The development of sacred polychoral music to the time of Schütz* (Cambridge, 1988) p. 234

¹³⁶ 'Cori favoriti werden von mir die jenigen Chor und stimmen genennet/ welche der Capellmeister an meisten favorisiren/ und auff's beste und lieblichste anstellen soll/ da hingegen die Capellen zum starcken Gethön/ und zur Pracht eingeführet werden...' Müller: *op.cit.* p. 62

¹³⁷ Carver: *op.cit.* p. 233

instances Schütz specifies instruments, and two works stand out as moving away from the straight polychoral idiom towards concertato writing with vocal and instrumental solo passages: 'Alleluja! Lobet den Herren in seinem Heiligtum' (no. 17), and the monumental final setting, 'Jauchzet dem Herren, alle Welt,' (no. 26), a compilation of psalm verses. It is assumed that this piece was composed for the centennial celebrations of the Reformation at Dresden in 1617.¹³⁸

The piece begins with a tenor solo accompanied by two flutes; they are followed by a tenor solo from Chorus II, marked 'coro di liuti'. This indication, mentioned by Praetorius in *Syntagma III*, denoted a continuo accompaniment consisting entirely of stringed instruments – low bowed strings, harpsichord, lute etc.), and would have created a specific sonority contrasting with the two flutes.¹³⁹ The next section uses a solo treble accompanied by higher stringed instruments in a triple time passage, and then the flutes and violins imitate each other to depict the text, 'Praise him with strings and pipes'. The praise of God through all kinds of music is the theme of the whole piece, and thus the text – which was probably selected and put together by Schütz himself from psalm verses – affords clear opportunities for juxtaposition of different sonorities. Madrigalian pictorialism is a feature of the whole psalm collection, and it occurs here at a very obvious level. A five-part *capella* joins the other three groups on the triumphal words, 'Lobet den Herren', all parts taking the same rhythm according to the most likely definition of 'stylo recitativo' above. Schütz also marks 'pian' and 'forte' contrasts here. He continues to exploit block textural contrast throughout the latter part of the work, and also introduces antiphonal imitation between the choirs (e.g. 2.10.i). The instrumental parts are texted, even though they have specific instruments

¹³⁸ Werner Breig: *Preface to Psalmen Davids* (1619) *SchützNASW* vol. 26 p. XVIII

allocated to them and are quite unequivocally exclusively intended for instruments. They take the same motifs as the voice parts, and take their shape purely from the text.

Example 2.11.ii Schütz: 'Jauchzet dem Herren, alle Welt' (no.26) from *Psalmen Davids* (1619)

¹³⁹ 'a quite beautiful effect because of the setting into motion of so very many strings.' quoted and translated in *ibid.* p. XVIII

'Fili mi Absalon' (no.13) from *Symphoniae Sacrae I* is often quoted as a good example of the fruits of Schütz's encounter with the 'new artistic developments' in Venice.

Following on from the final 'concerto' of the *Psalmen Davids*, it is the dramatic combinations of various instruments with solo voices which characterises the three volumes of the collection. 'Fili mi Absalon,' a setting of David's lament on the death of his son, creates a sombre, funereal effect with four trombones and bass solo. (There is, however, also an indication that the two uppermost parts can be taken by violins.)

Anguish is borne out through the repetitive sighing motif on the name 'Absalon' (e.g. 2.11.i), and diminished 4th intervals on 'ut ego moriar...' ('Would that I had died...') in the middle section. The trombones begin the piece with a sinfonia, and a second sinfonia in the middle of the piece heightens the mood with heavy suspensions.

Example 2.12.i Schütz: 'Fili mi Absalon' from *Symphoniae sacrae I* (1629)

The musical score for 'Fili mi Absalon' from *Symphoniae sacrae I* (1629) is presented. It consists of five staves: four for Trombone (I, II, III, IV) and one for Basso. The Trombone parts are in treble clef with a key signature of one sharp (F#). The Basso part is in bass clef. The lyrics 'Ab - sa - lon, Ab - sa - lon, fi - li mi,' are written below the Basso staff. The score includes various musical notations such as notes, rests, and slurs.

The pieces in the second volume of the *Symphoniae sacrae* are all described as *Deutsche Concerten* on the title page. The volume was published in Dresden, and so this time Schütz adds prefatory remarks more specifically for German musicians. He had heard reports of the Latin settings of his previous collection being underlaid with German texts, and so here, he explains, he had set himself the task of writing a similar

work 'in unserer Deutschen Muttersprache.' Echoing Schein's reservations back in 1618, he says he had not published the volume sooner (he had completed the pieces whilst in Denmark) partly because 'the contemporary Italian style has remained for the most part unknown in this country.'¹⁴⁰ He draws attention to the 'schwarzen Noten' and the long-drawn bowstroke on the violin as unfamiliar Italianate features which the German musician must learn to imitate correctly.¹⁴¹ He recommends that German musicians take lessons in the style, and even goes so far as to urge them to practise so that they do not bring him into disrepute as a composer.

Schütz clearly reveals his debt to Monteverdi in this volume. In the preface he quotes from the preface to Monteverdi's Eighth Book of Madrigals, reporting that Monteverdi expressed an opinion that the current 'Italianische Manier' represented the 'final perfection of music.'¹⁴² Towards the end of his preface for German musicians, Schütz mentions that his concerto 'Es steh Gott auff' is based on material from Monteverdi's madrigal 'Armato il Cuor' and a ciaccona by him for two tenor voices. (The two pieces are published in *Scherzi musicali* (Venice, 1607). He goes on, however, 'I hope this

¹⁴⁰ quoted and translated in Werner Bittinger: 'Preface', in *Symphoniae sacrae II: Schütz NASW* vol. 15 p. XVI. For the original German see the next footnote.

¹⁴¹ 'Also ist an die andern/ bevorab aber die jenigen/ welchen der rechtmässige Tact über vorgedachte heutige Music/ und die schwarzen Noten/ so wohl auch der stäte ausgedehnte musicalische Strich auff dem Violin/ bey uns Deutschen/ nicht bekand noch in übung ist/ (und dennoch sich hieraus hören zulassen Lust haben möchten) mein freundliches bitten/ sie wollen/ ehe und zuvor sie sich unterstehen/ eines oder das andere dieser Stücken/ öffentlich zu gebrauchen/ sich nicht schämen/ deswegen zuvor eines Unterrichts/ bey solcher Manier Erfahren zu erholen/ auch an der Privat übung keinen Verdruß zu schöpfen/ damit im wiedrigen nicht etwa ihnen/ und dem Autori selbst/ wieder seine Schuld/ vor gehörigen Danck/ ein unverhoffter Spott zuwachsen möge.' Müller: No.64 *op.cit.* p. 180

¹⁴² 'Nun haben zwar hernacher und bis dahero/ nicht alleine die noch immerfort/ in unserm lieben Vaterlande anhaltende erbärmliche/ und der Music nicht weniger als sonst andern freyen Künsten wiedrige Zeiten/ sondern auch/ und zwar fürnehmlich die darinnen bey dem meisten theil noch verborgen gebliebene heutige Italiänische Manier/ beydes dero composition und rechten Gebrauch betreffende/ (wodurch doch noch des scharffsinnigen Herrn Claudii Monteverdens Meynung/ in der Vorrede des achten Buchs seiner Madrigal/ die Music nunmehr zu ihrer entlichen Vollkommenheit gelanget seyn soll) solches in öffentlichen Druck herfür zugeben mich nicht wenig abgehalten.' 'Ad Benevolum Lectorem', Müller: *op.cit* pp. 178-179

will not bring disproportionate suspicion on the rest of my work, because I am not eager to deck out my work with foreign plumage.'¹⁴³

'Es steh Gott auff' is scored for two soprano voices, two violins and continuo. The first of Schütz's models for 'Es steh Gott auff', 'Armato il cuor,' has a text about arming one's heart to fight so that it is not overcome by love, and resolve to fight against death. Schütz transfers some of Monteverdi's musical imagery to his own text about God rising up and scattering his enemies: he borrows Monteverdi's fanfare-type figure over a pedal note, G, extending it, and enhances its military nature with *stile concitato* instrumental writing. Monteverdi describes this repeated note semiquaver effect, the 'agitated' style, in the preface to his *Madrigali guerrieri ed amorosi* (1638), and it is a characteristic feature of the music in this volume, and of his earlier work, *Il combattimento di Tancredi e Clorinda* (1624).¹⁴⁴

¹⁴³ 'Wolle aber deßwegen niemand meine übrige Arbeit in ungleichen Verdacht ziehen/ als der ich nicht befließen bin/ mit frembden Federn meine Arbeit zu schmücken.' (Muller: *ibid.* p. 181) translation from Bittinger: *op.cit.* p. XVI

¹⁴⁴ In this preface, following Greek philosophers, Monteverdi writes that music should express three main emotional states and have three corresponding styles, *concitato*, *molle*, and *temperato*. The *concitato* style should 'fittingly imitate the utterances and the accents of a brave man who is engaged in warfare.' (quoted from Denis Arnold: 'Stile concitato', *NG* 18, p. 145)

Example 2.13.i Monteverdi: 'Armato il cor' from *Scherzi Musicali* (1632)¹⁴⁵

Tenor I
 Tenor II
 Bass continuo

Ar-ma-to il cor Ar-ma-to il cor Ar-ma-to il cor d'a-da-man-ti-na fe-de nell'a-mo-ro-so
 Re-gno a mi-li-tar a mi-li-tar a mi-li-tar a mi-li-tar ne veg-no Ar-ma-to il cor

Example 2.13.ii Schütz: 'Es steh Gott auf' from *Symphoniae sacrae II* (1647)

Violino I
 Violino II
 Soprano I e Tenore I solo
 Soprano II e Tenore II solo
 Organo
 Bass continuo (Violone)

Es steh Gott auf, es steh Gott auf, es steh Gott auf, daß sei-ne Feind, das sei-ne Feind zer-streu es wer-den.

¹⁴⁵ taken from Malipiero's edition of *Il novo libro*, where it appears again.

The text proceeds in a similar vein: God’s enemies fleeing from him and dispersing like smoke, melting like wax in a fire, thus do the godless fall. No doubt Schütz chose the text for its pictorial opportunities. The ciaccona Schütz refers to is ‘Zefiro torna’, which is printed in Monteverdi’s Ninth Book of Madrigals. He takes the ostinato bass line for the final section of his concerto, allowing its simple repetition to create a mood of serenity to portray the fate of the righteous, by way of contrast (e.g. 2.12.iv, v).

Example 2.13.iii Monteverdi: ‘Zefiro torna’ from *Scherzi Musicali* (1632)¹⁴⁶

This musical score is for the madrigal 'Zefiro torna' by Claudio Monteverdi. It features three staves: a vocal line at the top, a middle line (likely a lute or keyboard accompaniment), and a basso continuo line at the bottom. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line: 'Ze - fi - ro ze - fi - ro' followed by 'ze - fi - ro ze - fi - ro' and then 'ze - fi - ro tor - na'. The basso continuo line starts with a bass clef and a key signature of one sharp. The music is characterized by its simple, repetitive harmonic structure, typical of the ciaccona form.

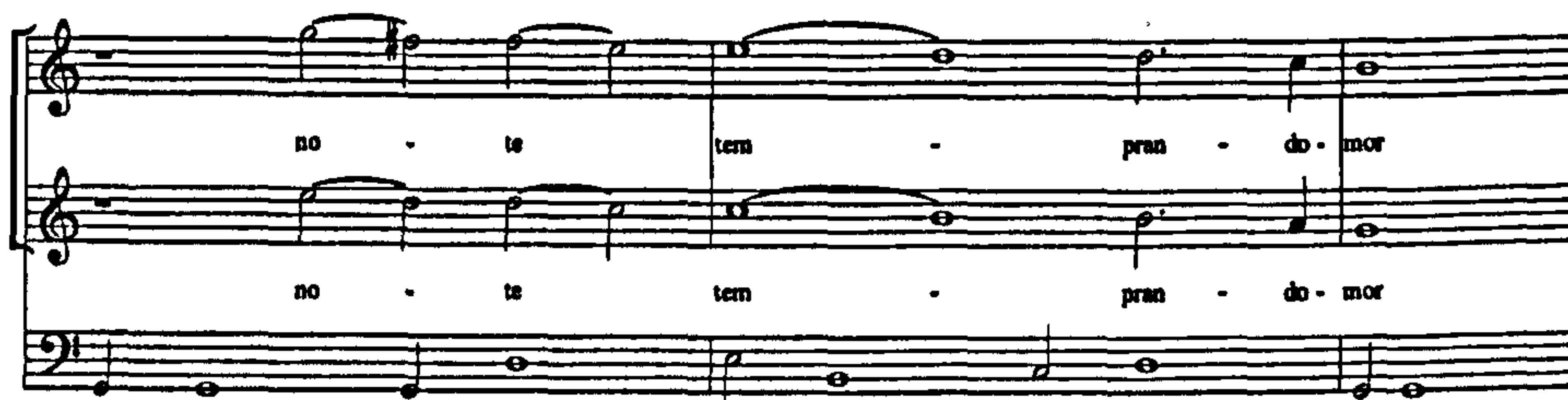
Example 2.13.iv Schütz: ‘Es steh Gott auf’ from *Symphoniae sacrae II* (1647)

This musical score is for the sacred motet 'Es steh Gott auf' by Heinrich Schütz. It consists of three staves: a vocal line, a middle line, and a basso continuo line. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: 'A - ber, a - ber die Ge - rech - ten, die Ge - rech - ten müs - sen sich freu - en, A - ber, a - ber die Ge - rech - ten, die Ge - rech - ten müs - sen sich freu - en.' The basso continuo line is in bass clef with a key signature of one sharp. The music features a complex, polyphonic texture with multiple voices and instruments, including a prominent use of slurred duplets in the vocal line.

Schütz also imitates the slurred duplets Monteverdi uses at one point in his madrigal (e.g.2.12.vi, vii).

¹⁴⁶ taken from Malipiero’s edition of *Il novo libro*. where it, too, appears again.

Example 2.13.v Monteverdi: 'Zefiro torna' from *Scherzi Musicali* (1632)



Example 2.13.vi Schütz: 'Es steh Gott auf' from *Symphoniae sacrae II* (1647)



In the last volume of *Symphoniae Sacrae* Schütz thanks his employer, Johann Georg I, for allowing him the opportunity to travel to Italy to learn the new style. With the hardship of the war now over, he reverts to scorings for a larger ensemble – no doubt a reflection of the improved situation at the Dresden court, however no new insight into the imitation of Italian style in Germany is added to what has gone before in the *Psalmen Davids* and other volumes of *Symphoniae Sacrae*. In fact, he refers the reader to what he has said in *Symphoniae Sacrae II* about 'Musica Moderna', or the contemporary 'Manier der Composition.'¹⁴⁷ The only point of interest here is his remarks about the 'Bassum Continuum:' the Italians, he says, do not tend to use figures nowadays, because with their years of experience, they are no longer needed; however he himself had decided to include them in this publication, since caution does no harm.¹⁴⁸

¹⁴⁷ Müller: *op.cit.* No.75 pp. 205-6

Once again Schütz names a particular Italian model for one of the pieces, this time Alessandro Grandi, who had been Monteverdi's assistant at St. Mark's from 1619-1627, and a motet of his 'Lilia convallium' from his *Motetti con sinfonie* of 1622. The full title of Schütz's piece is 'O Jesu süß, wer dein gedenkt super Lilia convallium Alexandri Grandis.' In spite of his remark about not wishing to borrow too much from 'foreign plumage,' as Smallman has pointed out, this is another instance of him imprinting on his music the hallmark of Italian composers who have strongly influenced him, something which he did throughout his career.¹⁴⁹

The evidence summarised here points to a lively interest in Italian music on Schütz's part, and of course compositional influence is not confined to Giovanni Gabrieli, Monteverdi and Grandi alone. However it is not within the scope of this chapter to discuss evidence and speculation as to sources of influence. Here we are primarily concerned with Schütz's own perception of style and influence.¹⁵⁰

The *Psalmen Davids* and the three volumes of *Symphoniae Sacrae* were all intended for public, rather than private use. However Schütz did not entirely circumvent the demand for sacred music for private devotional use. The *Cantiones Sacrae* (1625) and particularly the two volumes of *Kleine Geistliche Concerten* (1636, 1639) are perhaps more comparable to Schein's work than the other grand, public volumes, with their more intimate settings.

¹⁴⁸ *ibid.* p. 205

¹⁴⁹ Smallman: *op.cit.* p. 80

¹⁵⁰ In his *MGG* article Gudewill also names Viadana, Rovetta, Quagliata and Turini as recognisably influential in Schütz's work. He also adds: 'The extent to which Schütz was inspired by Frescobaldi, Ferrari, Carissimi and Neapolitan composers has not yet been researched.' (*op.cit.* col.212) (publ. 1965)

The *Kleine Geistliche Concerten* attest to the fact that Schütz, like Schein and Staden, saw in the small-scale concerto idiom a genre which was eminently suitable for the more ordinary liturgical needs of the Lutheran Church. The German and Latin texts are taken from liturgical biblical passages and other parts of the liturgy, and chorale verses. The concertos are arranged throughout the two volumes according to their scoring, like Viadana's *Cento Concerti*, beginning with solo voice settings and proceeding through to five-part settings at the end of the second volume. The first work which Schütz published after his return from the second trip to Venice, there are certainly Italian influences to be found here: the designation 'Konzert,' monodic and continuo writing, vocal duets, and the very first piece, 'Eile, mich, Gott, zu erretten,' is headed 'in Stylo Oratorio.' The style here is declamatory and free, with the continuo very much in an accompanying role.

Example 2.14.i Schütz: 'Eile, mich, Gott, zu erretten' (no.1) from *Kleine Geistliche Concerten* (1636)

In Stylo Oratorio

Soprano

Ei - le, mich, Gott, zu er - ret - ten, Herr, mir zu hel - fen! Es müs - sen sich schä - men und zu Schan - den wer - den, die nach mei - ner

Basso continuo

See - len ste - hen. Sie müs - sen zu - rük - ke - keh - ren und ge - höh - net wer - den, die mir O - bels wün - schen.

6 5 4 # # b

Schütz, however, makes no proud announcements about his use of Italian style in this work, and in fact makes no reference to style or performance or scoring in the print. Instead he feels the need to apologise for it: 'I must confess that I am ashamed to

appear before your Highness with such a small and unworthy little work,'¹⁵¹ he says in the dedication of the second volume to the Bishop of Bremen. Schütz is often quoted for his references to the Thirty Years War in both volumes of the *Kleine Geistliche Konzerte*, and his mention of that as the reason why they employ such small forces. Certainly as an electoral court Capellmeister Schütz aspired to grander works, and the small-scale concerto idiom seems to have been a temporary measure. He continues in his preface in the second volume, 'Now however, since the wickedness of the times, adverse to the free arts, prevents my special renown, gained elsewhere, from being brought to light through the medium of better works, it must remain limited on this occasion...'¹⁵²

The *Cantiones Sacrae*, on the other hand, contain traditional Latin polyphonic motets, with no explicit reference at all to Italian style. It is only towards the end of the collection that the continuo part takes on any significance of its own (nos. 29 and 33-35); otherwise it is notated merely as a *basso seguente*. Schütz added a note to the reader explaining that the continuo part had been 'wrested' from him by the publisher,¹⁵³ and he asked that organists copy out all the parts into score form or 'Tabulatur' for accompaniment.¹⁵⁴

¹⁵¹ 'Zwar muß ich mich schemen/ mit einem so kleinen und schlechten Wercklein vor deroselben zu erscheinen/' quoted and translated in Wilhelm Ehmann: 'Preface' to *Kleine geistliche Konzerte*. Schütz *NAsW* vol. 10 (Kassel, 1963) p. XI

¹⁵² 'Nun aber die Boßheit der ietzigen/ den freyen Künsten widrigen Zeiten/ meinen anderweit/ sonder Ruhm/ bey Handen habenden bessern Wercken/ das Liecht nicht gönnen wollen/ hat es bey diesem geringen für dißmal verbleiben müssen.' quoted and translated in *ibid.* p. XI

¹⁵³ Smallman: *op.cit.* p. 41

¹⁵⁴ 'Bibliopola, opusculum hoc gratius fore ratus, Bassum istum Generalem mihi extorsit, & ut porrò unam atq; alteram cantilenam propriè ad Basin accommodatam in calce adijecerem, ansam praeibit. Vos autem Organicos, qui auribus delicatioribus satisfaciendum judicatis, rogatos volo, ne gravemini voces omnes in Partituram seu Tabulaturam, uti vocant, vestram transcribere...' Muller: *op.cit.* No.16 pp. 77-8

The title page of *Symphoniae Sacrae I* published in Venice includes the description, 'Opus ecclesiasticum secundum.' No earlier work is given the description 'Opus ecclesiasticum primum,' but it has been suggested that the *Cantiones Sacrae*, Schütz's only Latin work before 1629, is the most likely candidate. Like *Symphoniae Sacrae I*, the Latin texts were suitable for both Catholic and Protestant worship,¹⁵⁵ and it was therefore a work by which Schütz could hope to be known in Venice as well as at home in Germany. Herein lies an important clue to his perception of style.

Schütz, like Scheidt, put much emphasis on preserving and teaching the rules of counterpoint as a basis for composition in the latter part of his career, and it was Italian composers whom he held up as the models to be studied. For Schütz, counterpoint belonged to Italian music, and in his perception the newer monodic and concerto styles developed organically out of original polyphony; old and new were not to be set against one another. Schütz's expression of this view was prompted by the famous dispute between the Danzig organist, Paul Siefert, and the Italian Capellmeister in Warsaw, Marco Scacchi. The conflict focused on points of musical style: Scacchi challenged the quality of Siefert's counterpoint; Siefert retaliated with the defence that he belonged to the 'Belgian', and not the 'Italian' school, and the accusation that Scacchi himself was unable to write correct counterpoint.¹⁵⁶ Schütz reacted diplomatically when asked to give his opinion, however he was quick to defend Scacchi. In a letter of 1648 (to a 'friend,' Christian Schirmer) he says, 'At all events, I must confess that I, too, was drilled and instructed in my youth by my teacher Giovanni Gabrieli of blessed memory in a manner similar to that in which Herr M. Scacchi in the *Sieve* sets Herr Siefert

¹⁵⁵ Smallman: *op.cit* pp. 41-2

¹⁵⁶ This conflict is described in greater detail in chapter 4.

right.'¹⁵⁷ At the end of the letter he expresses a hope that Scacchi will complete his promised treatise on the art of counterpoint, since it would be of great use to 'nostrae nationi Germanice.'¹⁵⁸

Following the tradition of the *Cantiones Sacrae*, the motet collection *Geistliche Chormusic* (1648) accompanied and reinforced Schütz's public statements about the importance of counterpoint. (His two letters to Christian Schirmer had been published in Scacchi's polemic *Judicium cribri musici*.) The work is dedicated to the Leipzig city council, likely in recognition of the work of the *Thomaskantorat*,¹⁵⁹ and it contains Schein's funeral motet, 'Das ist je gewisslich wahr,' composed 18 years before its publication here. Schütz begins the preface by talking about the concerto style of composition with continuo bass, and goes on to urge that composers should 'crack the hard nut' of polyphony before attempting to compose in the concerto style, as is the practice in the best Italian schools of music.¹⁶⁰ (He gives his own experience of study with Gabrieli as an example.) He recommends that composers study the work of the great Italian composers, and other 'old and modern classical composers,'¹⁶¹ in order to learn good counterpoint. Schütz included a German version of Andrea Gabrieli's motet

¹⁵⁷ 'Attamen unicum hoc confiteor, et protector, quod hoc simili modo (quo Dnus Marcus Scacchius in Cribro suo Dnum Syfertum) ego in juventate mea a bone memoriae Johanne Gabriele Preceptore meo quoque fuerim instructus ac institutus.' Müller: *op.cit.* p. 189; quoted and translated in Moser: *op.cit.* p. 179

¹⁵⁸ Müller: *op.cit.* p. 190

¹⁵⁹ Smallman: *op.cit.* p. 51

¹⁶⁰ 'insonderheit abere theils der angehenden Deutschen Componisten anzufrischen/ das/ ehe Sie zu dem concertierenden Stylo schreiten/ Sie vorher dies harte Nuß (als worinnen der rechte Kern/ und das rechte Fundament eines guten Contrapuncts zusuchen ist) auffbeissen/ und darinnen ihre erste Proba ablegen möchten: Allermassen dann auch in Italien/ als auff der rechten Musicalischen hohen Schulen (als in meiner Jugend ich erstmahls mein Fundamenta in dieser Profession zulegen angefangen) der Gebrauch gewesen/ das die Anfahenden iedesmahl derogleichen Geist- oder Weltlich Wercklein/ ohne den Bassum Continuum, zu erst recht ausgearbeitet/ und also von sich gelassen haben/ wie denn daselbsten solche gute Ordnung vermuthlichen noch in acht genommen wird.' Müller: *op.cit.* p. 194

¹⁶¹ 'besondern will ich vielmehr alle und jede/ an die von allen vornehmsten Componisten gleichsam Canonisierte Italianische und andere/ Alte und Neue Classicos Autores hiermit gewiesen haben/ als deren fürtreffliche und unvergleichliche Opera denen jenigen/ die solche absetzen und mit Fleiß sich darinnencumbsehen werden;' *ibid.* p. 195

in this collection, 'Angelus ad pastores ait,' with the German translation 'Der Engel sprach zu den Hirten.' Moser maintained that the inclusion was an oversight on Schütz's part,¹⁶² however it is no doubt exactly the type of model Schütz was encouraging young German composers to study.

In conclusion then, we see that Schein's attitude to propagating the 'new Italian' style was shared by Praetorius, Staden and Schütz. All of these composers, and Scheidt too, perceived the style as a means to impress and gain a good reputation: Schein in the *Opella nova*, Praetorius with his *Polyhymnia*, Staden with his *Harmoniae sacrae*, Scheidt in the *Pars prima concertuum sacrorum*, and Schütz in his *Psalmen Davids* and *Symphoniae sacrae*. Likewise all of them embraced the two types of Italian concerto described by Praetorius in *Syntagma III*: the small-scale solo concerto with continuo, and the large-scale, polychoral sectional structure, and specific use of instruments. Schein, Staden, Scheidt and Schütz seem to have regarded the small-scale genre as particularly suitable for private devotional music, as well as performance in church. The statements of Scheidt in his *Geistliche Concerten* and Schütz in his *Kleine Geistliche Concerten* suggest that these two at least regarded the large-scale genre as superior, and the most desirable type of publication. Whether or not the 'particularly big opus' Schein speaks of publishing in the preface to *Opella nova II* would have revealed that Schein also shared that view, must remain a matter for speculation.¹⁶³

¹⁶² Moser: *op.cit.* p. 60

¹⁶³ Hueck holds the opinion that Schein's particular strength lay in small-scale textures, and the lack of any publication by him containing large-scale polychoral motets is symptomatic of his preference. (Hueck: *Die künstlerische Entwicklung Johann Hermann Scheins dargestellt an seinen geistlichen Werken* (unpublished doctoral dissertation, University of Freiburg, 1943 p. 112)

Putting together the information we have accumulated here from the five composers, we may conclude that the 'new Italian style' was largely (though not entirely) synonymous with the genre 'concerto,' and consisted of the following features:

- i) Small-scale settings for one-four solo voices; imitative, motivic writing, typically for duet; continuo accompaniment; often a reduction of polyphony.
- ii) Monodic writing with continuo accompaniment purely for purposes of harmonic support.
- iii) Particular attention to the text; declamatory text setting.
- iv) Madrigalian, pictorial writing
- v) Polychoral antiphonal writing
- vi) Use of specified instruments with the voices, in particular violins; 'black note' rhythms for the instruments.
- vii) Embellishment of a melodic line.
- viii) Sectional structures, usually with contrasts of texture juxtaposing any of the elements described above, and often organised around instrumental symphoniae and refrains.
- ix) figured bass, and open score layout.

Nuremberg played a particularly important role in the dissemination and propagation of Italian music. Except for Schütz, all the composers made use of Nuremberg's established links with Venice. For Schütz the Dresden court played an important role in allowing him to further his Italian interest, and Schein, Praetorius and Staden also made use of Dresden's Italian links.

It is clear from Staden's comments about the importance of learning good counterpoint in his *Kurzer Bericht*, Schütz in his *Geistliche Chormusic*, and Praetorius' and Scheidt's contact with Baryphonus, that Germans perceived the 'new Italian' style to have developed out of the old 'prima prattica' in Italian music. It was regarded as 'new' and progressive (perhaps less so by Scheidt than the other four), however it was not necessarily superior to the old style, and did not usurp the latter's position. The madrigal played an important role in bridging the gap between the two styles: the prevalence of Italian madrigals in Germany at the beginning of the seventeenth century prepared the way for a more dramatic approach to text expression, motivic and imitative writing, which was transferred to sacred music in the form of the sacred madrigal, and the concerto.

Nowhere does Schein make any pronouncements on the superiority of counterpoint, however we may assume that his perception of the new style was founded just as much on his knowledge of the old. His path of acquaintance with Italian style had begun with the *prima prattica* composers, and his compositional output included old style motets (*Cymbalum Sionium*) and both sacred and secular madrigals. Although Praetorius, Scheidt and Schütz composed secular music, none of them seem to have had the same approach to systematically transferring styles between the two areas that Schein had.

Chapter Three:

Italian traits in the *Opella nova*

§ I: *Opella nova I*

The aim of this chapter is to arrive at some conclusions about the sources of Schein's 'Italiänische Invention' which he claims for the *Opella nova*, and to examine how and to what extent he imposes a distinctively 'Italian' style on his Lutheran music. A number of clues as to where our German Lutheran cantor encountered Italian music on German soil have already been established. Firstly, the composer himself points us to Viadana. The Leipzig and Frankfurt book fair catalogues, edited by Göhler for the modern researcher, reveal a significant amount of original Italian printed music available in Germany at the time, as well as Italian music in German anthologies such as those of Bodenschatz, Schadeaus and Donfrid. Contacts with other composers in the Lutheran network open up possibilities of influence from other German musical centres with direct Italian links, principally Dresden and Nuremberg. In addition, Wustmann mentions a small entry in the account book of the *Thomaskirche*, which records that Schein was reimbursed for 'some foreign songs and other musical things which he ordered from Venice via Augsburg.'¹ Perhaps Schein did this several times; perhaps he also ordered things for his own personal use, of which there is no record in an account book.

¹ Wustmann: *Die Musikgeschichte Leipzigs* (Leipzig, 1909) p. 113 (quoted in Claudia Theis: 'Claudio Monteverdi und Johann Hermann Schein', in *Claudio Monteverdi und die Folgen* ed. by Silke Leopold & Joachim Steinheuer (Kassel, 1998) p.444)

This list outlines a potentially vast range of Italian music which could have been known to Schein, even when any overlap between the sources is taken into consideration. Some is lost to us today², and a lot of it remains unedited and is not readily available to a modern researcher who lacks infinite resources. In these circumstances it would be futile to aim to establish definitive models for Schein's work. At any rate such an attempt would be misplaced because the material with which Schein is working in the *Opella nova* - the Lutheran chorale and Bible translation, and texts from the context of the Lutheran liturgy - is distinctly German, not Italian. Schein's intention was certainly not to deny all that and become Italian. I shall therefore begin by identifying some characteristic features and new elements in the common currency of motet and concerto writing which might have appealed to a German mind at the time. Our point of departure will be Viadana and the 1613 *Opera omnium sacrorum concertuum*, the only work mentioned by Schein himself.

Viadana's style in his sacred concertos and evidence of its influence in *Opella nova I*

In regard to genre in this publication, it has already been established in chapter one that the idea of a motet or concerto expressly for only a few voices, even a single voice, with continuo accompaniment, represented something entirely new. The extent of Viadana's novelty in his *Cento concerti* of 1602 is, however, a debated issue in the few musicological

² Particularly regrettable in the context of this study is the loss of Praetorius' anthology of music by Italian composers. (see no. 1148. in Göhler's catalogue in Appendix B)

writings on the subject.³ A transitional composer who showed himself to be receptive not just to established compositional styles but also to new and developing ones such as madrigal, monody, concerto and combinations of voices and specified instruments all within this single volume, it is regrettable that there is no complete modern edition to enable more informed and authoritative debate. Regardless of any perception of the quality of the music, the reprints and new editions of the work in Viadana's lifetime attest to its importance in the repertoire.

In his study of Viadana, Helmut Haack draws attention to the fact that German musicians were rather more eager to hail Viadana as an innovator than Italian ones.⁴ He arrives at this conclusion from the wording of the title pages of the original Italian and subsequent German editions. The original 1602 publication simply says, '*nova inventione commoda per ogni sorte de cantori, & per gli organisti*' ('a new invention, suitable for all kinds of singers, and for organists'). Stein's first German edition of 1609 retains the description '*nova inventione*,' and emphasizes the point with two further mentions of these words on the title page, repeating that the works are '*novae inventionis*,' and describing Viadana as '*novae inventionis primario*,' the first to apply this new invention. In the fourth part of Schadaeus' anthologies in 1617, Vincentius echoed Stein's emphasis and described

³ Viadana's style is described at length in Helmut Haack: *Die Anfänge des Generalbass-Satzes: Die 'Cento Concerti Ecclesiastici' (1602) von Lodovico Viadana* (Tutzing, 1974); Federico Mompellio: *Lodovico Viadana. Musicista Fra Due Secoli (XVI-XVII)* ed. Leo S. Olschki (Firenze, 1967); Jerome Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984). There is also a useful summary by Mompellio in *MGG*.

⁴ Helmut Haack: *Anfänge des Generalbass-Satzes: Die 'Cento Concerti Ecclesiastici' (1602) von Lodovico Viadana* (Tutzing, 1974) pp. 11 ff

Viadana as a 'most skilled artist in this science, and the creator of this type of score.'⁵ This became received wisdom and Viadana retained this accolade of being the inventor of the continuo style in Germany throughout the century. In his *Historische Beschreibung der edlen Sing- und Klingkunst* of 1690, Caspar Printz describes Viadana as the inventor not only of the 'General-Bass,' but also of 'Monodien' and 'Concerten.' He explains that Viadana's motivation had been the state of the motet at the time: it had become quite complex with fugal writing, syncopations, and fragmentation and florid decoration of the counterpoint, all to such an extent that the text was forced to fit to the music, and was often lost in the confusion; for this reason Viadana invented 'monodien' and 'concerten,' a style in which the clarity of the words was uppermost, and the continuo provided a 'fundament' for the whole.⁶

That the date of Viadana's first publication of the *Cento concerti ecclesiastici* coincide with that of Caccini's *Le Nuove Musiche* has already been pointed out in chapter one. Viadana does not express the same motivations for writing in a solo voice style as Caccini although the 'proper delivery' of the words is a consideration, he does not attach the same importance to them as Caccini. The extent to which the genre of 'monody' had a role to

⁵ 'peritissimus huius scientiae artifex, primusque huius tabulaturae.' quoted in Haack: *ibid.* p. 12

⁶ 'Um das Jahr Christi 1605 hat Lodovico Viadana, ein Italiener, die Monodien, Concerten, und den General Bass erfunden, und zwar durch diese Gelegenheit. Es wurden zu seiner Zeit schon die Motetten mit Fugis Syncopationibus, und dem Contrapuncto Fracto und Florido dergestalt ausgezieret, daß man sie gewiß für künstliche muste passiren lassen. In dem aber die Componisten mehr auff die Kunst der Melodey Achtung gaben, als auff den Text, etliche auch die Melodey zu erst machten, und hernach den Text, wie sie kunten darunter flickten; entstand eine solche Confusion und Gezerre, daß man fast nicht ein Wort, wil geschweigen, den gantzen Contextum vernehmen kunte: welches dann auch fürtrefflichen Leuten Anlaß gabe, zu sagen: Musicam esse inaniem sonorum strepitum. Als nun...' here quoted from Haack: *ibid.* pp. 14-15

play in Viadana's work is, however, a matter for speculation. Mompellio asks whether he would have dared to publish such a work twenty years earlier, before developments in the direction of solo writing had taken place.⁷ It has already been mentioned that Viadana positively catered for singers wishing to sing solo, and that the German idea that his works were composed for *capelle* lacking resources is a distortion of his original words in the preface to the publication of 1602. If Viadana's solo vocal lines were subjected to the florid decoration of which Printz speaks, the result in performance would have been closer to Caccini than music on the printed page would give us to believe. Viadana does advise against excessive elaboration in his preface, but it is difficult to know to what extent this advice was heeded in practice.

The first book of 1602, the *Cento Concerti Ecclesiastici*, contained 10 solo concertos for each type of voice, soprano, alto, tenor and bass, totalling 40 solo concertos, 20 for two voices, 20 for three voices, 19 for four voices and 1 for four instruments. In addition there are also 8 decorative cadential formulae for a chant text (*Donec ponam*) for each voice, entitled *Falsi Bordoni Passeggiati*, and a further 9 of these for four voices. Stein's 1613 edition is augmented by concertos from Viadana's second and third books of *Concerti ecclesiastici*, and here the balance changes. There are only 6 additional concertos for one solo voice, 3 for soprano and 3 for tenor, but 13 new concertos for two voices, 12 new ones for three voices and 19 for four voices. Some from the original book are excluded in this

⁷ Federico Mompellio: *op.cit.* p. 58

volume – 3 three-part and 3 four-part concertos,⁸ and the instrumental *Canzon francese* – however this does not change the fact that Viadana's preference seems to have shifted from solo works to few-voiced works. This brings him more in line with other Italian composers of few-voice concertos, who preferred the duet texture of two high voices. This was also the texture which Schein chose to imitate in *Opella nova I*.

The concertos were written for liturgical purposes and so have liturgical texts. In some there are also vestiges of a chant or hymn melody associated with the text. In the *Falsi bordoni passeggiati* for each solo voice, for example, chants are given embellished cadences. They are a good starting point to show the kind of embellishment Viadana employs throughout the volume. Viadana uses a different psalm tone for the text *Dixit Dominus* in each of the eight passages for each voice. Following the intonation the solo voice continues the chant over a continuo chord (*falsi bordoni*) before moving into a metric, melismatic cadence with faster moving harmony for the final syllables of the phrase. The melodic shape of these *passaggi* is unrelated to the chants, and the harmony often veers towards tonality, always with dominant-tonic cadences for the final notes. The seventh setting for soprano, shown in example 3.1.i, is the most tonal of the eight. The long quaver runs are similar in all the *passaggi*, and scalar figurations often cover a seventh or a ninth. The cadential figure at the end of the first line is a typical gesture, occurring frequently in the *passaggi* in all voices, sometimes in a decorated form. Some of

⁸ Interestingly the excluded ones are all vesper texts: three- and four-part versions of *Dixit Dominus*, *Laudate Pueri*, and the *Magnificat*.

the *passaggi* are characterised by a distinguishing rhythmic feature, such as the dotted notes at the end of the seventh setting in example 3.1.i below. The first setting for soprano closes with a contrast of long and short notes, a dotted minim followed by falling semiquavers; the sixth contains an ascending harmonic sequence made up of the repetition of the simple motif paralleled by the bass.

Example 3.1.i Viadana: *Falsi bordoni passeggiati* for soprano, from *Cento concerti ecclesiastici* (1602)

The musical score for soprano voice, Example 3.1.i, is presented in two systems. The first system is labeled 'VII' and 'soprano'. The lyrics are 'Donec ponas ini - mi - cos tu - os'. The second system has lyrics 'scabellum pe - dum tu - o - rum'. The melody is characterized by a dotted minim followed by falling semiquavers at the end of each phrase.

The solo passages for alto, tenor and bass take the same form as the soprano ones. More virtuosity is demanded from the bass in the range the quaver runs cover. It can be seen from the eighth *falso bordone passeggiato* for bass voice in example 3.1.ii how the voice follows the pattern of the instrumental bass, in spite of elaboration. This provides evidence that the decoration is essentially harmonic in its conception, and shows how a simple line can be hidden and yet preserved amidst elaborate decoration.

Example 3.1.ii Viadana: *Falsi bordoni passeggiati* for bass voice, from *Cento concerti ecclesiastici* (1602)



Such *passaggi* were an established feature of Italian solo singing. Sixteenth-century treatises on the art of embellishment suggest, by the great number of examples, that cadential formulas were the most common places where *passaggi* were employed.⁹ Viadana was therefore continuing an established tradition with his *Falsi bordoni passeggiati*, the only difference being that his *passaggi* were composed rather than improvised.

Passaggi are the subject of one of Caccini's chief polemics in *Le Nuove Musiche*, where he objects to the way they obscure the text. He describes them as 'a kind of tickling the ears of those who hardly understand what affective singing really is,' and asserts that there is

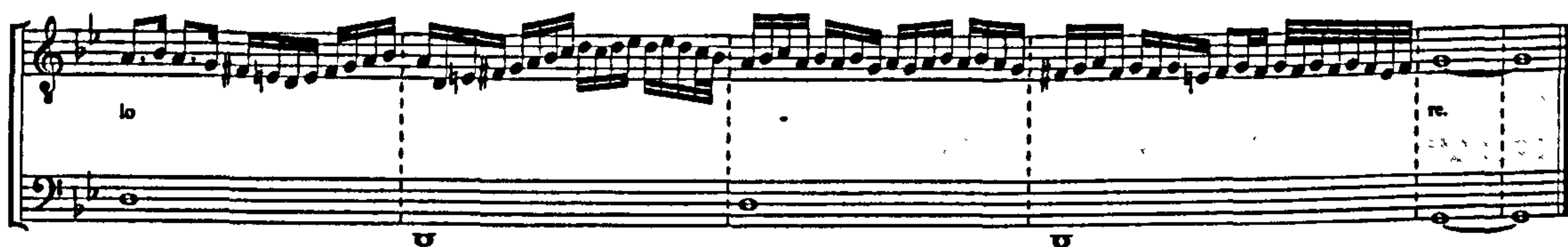
⁹ Chief among the treatises on the art of embellishment in the sixteenth-century are Ganassi: *Opera intitulata Fontegara* (Venice, 1535); Ortiz: *Tratado de glosas sobre clausulas* (Rome, 1553); Girolamo Dalla Casa *Il vero modo di diminuir* (Venice, 1584); Bovicelli: *Regole, passaggi di musica, madrigali e motetti passeggiati* (Venice, 1594); Zacconi: *Prattica di musica* (Venice, 1592). These authors devote much space to the subject of *passaggi*. Howard Mayer Brown gives a useful summary of their material and the examples they give in the chapter on *passaggi* in his book, *Embellishing 16th-century music* (London, 1976) pp. 17-30.

‘nothing more inimical to affective expression.’ In spite of this however, in the same preface he outlines methods of purely decorative ornamentation, ‘with that grace most sought after in good singing,’ and the madrigals themselves contain a number of composed *passaggi*, which Caccini deems permissible ‘since they pass by quickly and are not *passaggi* but merely an additional bit of grace, and also because with good judgement there are exceptions to every rule.’¹⁰ The following example from Caccini (from a solo section of *Il Rapimento di Cefalo*, which contains many *passaggi*) is comparable with Viadana’s *passaggi*. The comparison suggests that Viadana, with his judicious placement of *passaggi* only on the penultimate syllable, was writing in the same vein as Caccini, aiming for an idiom that combined a graceful singing style with consideration for the words.¹¹

¹⁰ translated in Giulio Caccini: *Le Nuove Musiche* ed. H. Wiley Hitchcock (Madison, 1970) pp. 46-47 (The original Italian is unavailable to the present author.)

¹¹ Adrio writes that the art of embellishment was the only existing style of singing which the monodists adopted wholesale in their art. In his view they elevated it to an established technique by writing out the decorations and not leaving them to the discretion and artifice of the singer: ‘Caccini und seine Anhänger unternahmen den Versuch, die Verzierungskunst zu einem legitimen Stilmittel zu erheben, in dem sie diese nicht mehr ausschließlich dem Können der Sänger überlassen wollten und sie darum gleich in der Komposition schriftlich niederlegten.’ Adrio: *Die Anfänge des geistlichen Konzerts* (Berlin, 1935) p. 40

Example 3.1.iii Caccini: *Il Rapimento di Cefalo* in *Le nuove musiche* (Venice, 1602)



Passaggi occur at cadences throughout Viadana's solo concertos, though they are rarely as extended as the ones in the *falsi bordoni passeggiati*. On the question of counterpoint, however, Viadana's solo concertos are the complete opposite of Caccini's arias and madrigals of *Le Nuove Musiche*; Caccini states that, as much as possible he has 'hidden the art of counterpoint.'¹² Counterpoint is very evident in Viadana's structures; 'Decantabat populus Israel' for solo soprano, for example, contains several points of imitation between the bass and the voice, always with the solo following the bass, as in the example below.

Example 3.2.i Viadana: 'Decantabat populus Israel' from *Cento concerti ecclesiastici* (1602)



In Roche's opinion, Viadana's style represents no stylistic advance in this respect, merely being a reduction of polyphony, and thus the solo concertos, while being the most innovative in texture, are the least innovative of the whole collection stylistically. The

¹² Caccini: *op.cit.* p. 46

bass solos for the most part adhere to the continuo bass line, as in the bass *falsi bordoni passeggiati* described above, and here Roche concludes that a skilled organist would have been needed to improvise polyphony above it for successful performance.¹³

The insertion of a triple-time alleluia section in 'Decantabat populus Israel' is reminiscent of the polychoral concerto style – another large-scale device reduced to minimal forces (e.g. 3.2.ii). Viadana uses it to structure his concerto, repeating it between lines of the text to produce a rondo-type structure A B C B' D B. (He varies it slightly on the second statement.)

Example 3.2.ii Viadana: 'Decantabat populus Israel' from *Cento concerti ecclesiastici* (1602)



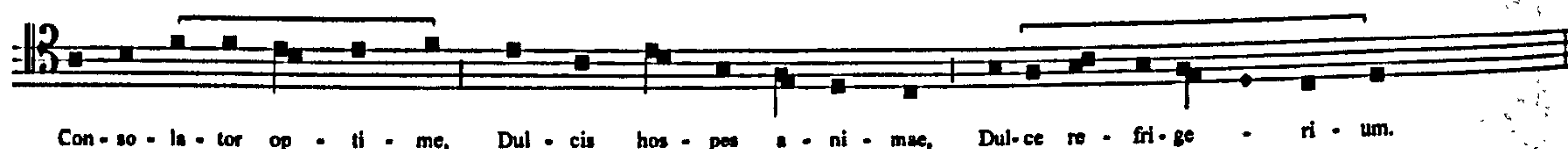
Several of Viadana's sacred concertos are clearly reliant on the chant melodies associated with their respective texts for their structure. The concerto for tenor voice, 'Veni Sancte Spiritus' from the first volume, might be cited as an example. A sequence for Pentecost, the movement is divided into sections containing single verses of the text, each separated

¹³ Roche: *op.cit.* pp. 56-7

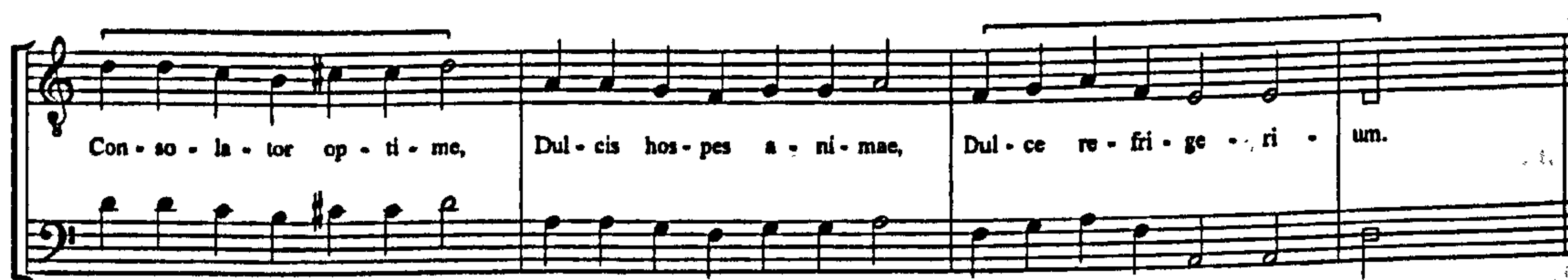
by a double bar. Only every other verse is set, so that the simple chant for the even verses of the text forms an integral part of the musical structure in performance (alternating practice was a long-established tradition). The chant melody is freely paraphrased, but its contours are nevertheless still recognisable: the clearest resemblance is in the way the voice closes virtually every section on d', a distinguishing feature of this long and varied chant. Example 3.3.i) is typical of the way the chant melody is treated throughout the movement: here Viadana derives a short motif from the chant which he repeats. Even though a tenor voice is intended the bass simply doubles the vocal line, moving independently only at cadences and in the final *Alleluia*, where a polyphonic structure is evident (e.g. 3.3.ii). *Passaggi* and dotted rhythms are used at cadential points.

Example 3.3.i

chant for 'Veni Sancte Spiritus'¹⁴

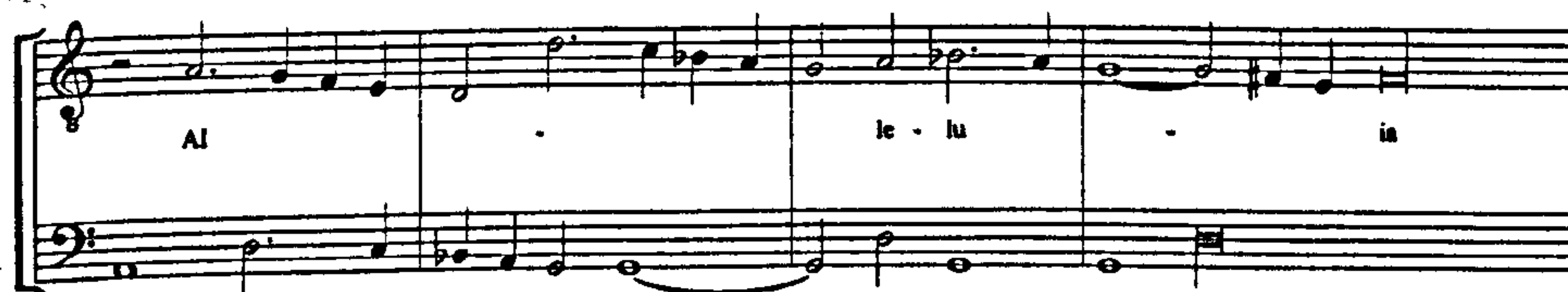


Viadana: 'Veni Sancte Spiritus' from *Cento concerti ecclesiastici* (1602)



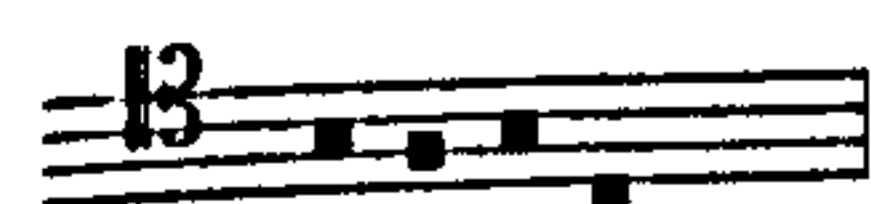
¹⁴ The only source available to the present author is the *Liber Usualis* p. 376

Example 3.3.ii Viadana: final *Alleluia*



This *alternatim* structure can be found in concertos for all combinations of voices: in his 'Salve Regina' setting for two voices Viadana gives the incipit of the chant phrases which come between the composed phrases. In the example below a short motif is treated imitatively with repeated V-I harmony, rhetorically portraying the action of 'clamavi,' but such modern definition dissipates into more modal harmony for the latter part of the phrase.

Example 3.4.i Viadana: 'Salve Regina' from *Cento concerti ecclesiastici* (1602)



Vita...



A Magnificat setting *sesti toni* might be given as an example of this *alternatim* structure in a three-voice concerto, though here the composed sections contain very simple counterpoint and have no new features. The Magnificat and its various psalm tones were among the elements adopted into the Lutheran liturgy, so a German Lutheran composer such as Schein would, therefore, have recognised how Viadana used liturgical chant to create his musical structure here.

In the example above from 'Salve Regina' the lowest voice simply doubles the bass. This is frequently the case in Viadana's two-part settings and has prompted Roche to remark that this group is 'anachronistic in style,' in essence representing no stylistic advance on the two-part versets of Lassus or Josquin.¹⁵ There are, however, instances where Viadana chooses the more modern texture of two soprani or two tenors and the bass line is independent of the voices. 'Laetare Jerusalem,' an introit text set for two soprani, is the example quoted by Roche.¹⁶ There is no trace of a liturgical chant melody here; the music takes its impulse entirely from the words. It begins with a long, melismatic phrase, with close imitation at pitch between the two voices so that they are singing in close thirds for a substantial part of it.

¹⁵ Roche: *op.cit.* p. 53

¹⁶ *ibid.* p. 54

Example 3.5.i Viadana: 'Laetare Jerusalem' from *Cento concerti ecclesiastici*



Each new line is given its own characteristic rhythm: the second line, for example, begins with a short motivic phrase, contrasting with the expansive opening:

Example 3.5.ii Viadana: 'Laetare Jerusalem' from *Cento concerti ecclesiastici*



The words 'gaudete cum laetitia,' are repeated several times over, with a simple musical idea. The bass articulates only tonic-dominant chords, while the musical interest lies in the thirds and dotted rhythms between the voices (e.g. 3.5.iii). The contrast between this and the next line is very pronounced: series of falling $\frac{6}{3}$ chords portray the text 'qui in tristitia' (e.g. 3.5.iv). The movement closes with a long melismatic phrase, just as it opened,

though this time descending melodically, rather than rising. Viadana seems to be aiming here at creating a rounded musical structure.

Example 3.5.iii Viadana: 'Laetare Jerusalem a due soprani' from *Cento concerti ecclesiastici*

Example 3.5.iv Viadana: 'Laetare Jerusalem' from *Cento concerti ecclesiastici*

Word-painting dictates the musical structure to an even greater extent in the concerto from one of the later books in Stein's publication *Opera omnium concertuum sacrorum* (1613), 'O Bona Crux'. The text is not liturgical, so that may be the reason why Viadana felt able

to indulge in a more dramatic style. The harmony is very simple, and the bass really provides purely harmonic support throughout, with no hint of polyphonic participation. In the following example the harmonic and rhythmic pace is very slow; madrigalian chromaticism illustrates the words 'dolens, moerens, gemens,' and the tension is resolved in the following line on 'venio,' where the movement of the voices with their cross rhythms depicts the sentiment of eagerness in the words. The bass sustains a single chord for three whole bars here.

Example 3.6.i Viadana: 'O Bona Crux' from *Opera omnium concertuum sacrorum* (1613)

The musical score is for a piece by Luca Marenzio (Viadana) from his 1613 collection *Opera omnium concertuum sacrorum*. It is in G major (one sharp) and 4/4 time. The score consists of three staves: Soprano, Alto, and Bass. The lyrics are: 'do - lens ge - mens - que ve - ni - o, ve - ni - o, moe - rens ge - mens - que ve - ni - o, ve - ni - o ad te, ve - ni - o, ve - ni - o ad te'. The bass line is a single chord (G major) sustained for three whole bars. The tempo is marked 'Allegro'.

An earlier phrase in the piece, 'en ego infirmus venio', is extremely similar to the example from 'Laetare Jerusalem' (3.5.iii) above with repetitive tonic-dominant harmony, a stock device in Viadana's style.

Viadana achieves great variety in harmony, rhythm, phrase length, melody and pulse in this movement (the final section is in triple time). The contrasts between the phrases are so well defined that each phrase is almost a self-contained section.

The modern duet style of two like voices occurs more frequently in the three-part concertos, where the lowest voice of the three doubles the bass-line. 'Judica Domine' from the 1602 collection is one such piece, and many of its modern features affirm aspects of Viadana's style which have already been pointed out: imitation of motifs resulting in close thirds between the parts, with repetitive tonic-dominant harmony; distinctive rhythms for each new line of text; madrigalian word-painting; triple-time sections which give the structure definition. Another typical feature of Viadana's duet style in evidence here is two consecutive statements of a phrase by each voice followed by a third repetition in which the two voices join together and vary the phrase slightly.

Example 3.7.i Viadana: 'Judica Domine' from *Cento concerti ecclesiastici* (1602)

Not all the three-part concertos contain a consistent duet texture. In some instances the bass line, though doubled, is part of a contrapuntal texture (for example in the chant-based *Magnificat* setting). In 'Tres pueri' three soprano voices are used to represent the subject of the text,¹⁷ and here the third voice is independent of the bass and plays an equal role with the other voices in such devices as have been described above as 'duet style'.

¹⁷ Soprano clefs, rather than tenor clefs are used.

Example 3.8.i Viadana: ‘Tres pueri’ from *Opera omnium concertuum sacrorum* (1613)

Musical score for "Tres pu-eri". The score consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics are: "Tres pu-eri, Tres pu-eri, Tres pu-eri, tres pu-eri." The music is in 3/4 time and G major.

Tres pu-eri, Tres pu-eri, Tres pu-eri, tres pu-eri.

Tres pu-eri, Tres pu-eri, tres pu-eri, tres pu-eri.

Tres pu-eri, tres pu-eri, tres pu-eri, tres pu-eri.

(#)

tres pu-eri

eri Tres pu-eri

pu-eri

In 'Fili quid fecisti' each of the three solo voices represents an individual in a dramatic dialogue form. This was a new approach in sacred music of Viadana's time. The entire text is repeated for all voices together after the dramatic portrayal, in Roche's opinion 'as if he [Viadana] were unsure that the realistic dramatic part could stand on its own.'¹⁸

The duet texture is also a feature of the more innovative four-part concertos. In 'Fili mi Absalon' from the 1602 volume two soprano voices are set against a tenor, which simply doubles the harmonic bass line (e.g.3.9.i). The ABABA rondo structure of this

¹⁸ Roche: *op.cit.* p. 55

movement, with its triple time refrain, is another feature of Viadana's more innovative concertos.

Example 3.9.i Viadana: 'Fili mi Absalon' from *Cento concerti ecclesiastici* (1602)

The image shows a musical score for a four-part setting. The top two staves are vocal parts in treble clef, and the bottom two are basso continuo parts in bass clef. The music is in a 3/4 time signature. The lyrics are: 'ut e-go mo-ri-ar, ut e-go mo-ri-ar, ut e-go mo-ri-ar, mo-ri-ar pro te.' The vocal parts feature a melodic line with eighth and sixteenth notes, while the basso continuo parts provide a harmonic foundation with longer note values and rests.

Viadana creates an unusual sonority in 'Benedicam Domino' from *Opera omnium concertuum sacrorum* (1613), in one of the earliest instances of a composer specifying instruments. The setting is for the rich sonority of two tenors and two trombones.¹⁹ For the most part the first tenor is paired with the first trombone and the second with the second trombone, as if the groupings represented two separate choirs in a polychoral work. The duet writing between the two vocal parts and the two trombones themselves is, however, also an integral dimension in the structure. In the example below Viadana uses his typical device of motivic, canonic writing with cross rhythms between the parts.

¹⁹ Although Viadana writes no *basso continuo* part, given the dialogue between the two parts it is conceivable that this piece could be performed antiphonally with two organs.

Example 3.10.i Viadana: ‘Benedicam Domino’ from *Opera omnium concertuum sacrorum* (1613)

[illegible]

As in all the categories of voice groupings there are also less innovative four-part concertos. In these Viadana's writing is often contrapuntal in its equality between the voices, but simple in the extreme with predominantly homophonic textures. 'O Sacrum Convivium' is one such example, and here the continuo bass could be omitted completely – it is actually the fifth part of a concerto designated for four parts. There is certainly nothing novel in this example below:

Example 3.11.i Viadana: ‘O Sacrum Convivium’ from *Cento concerti ecclesiastici* (1602)

O - sac - rum con - vi - vi - um, in quo Chris - tus
 O - sac - rum con - vi - vi - um, in quo Chris - tus
 O - sac - rum con - vi - vi - um, in quo Chris - tus
 O - sac - rum con - vi - vi - um, in quo Chris - tus

On balance, however, we may conclude that there are several individual devices and gestures in Viadana's compositional repertory in his sacred concertos which would have represented innovation and appealed to a German composer such as Schein. No claim can be made though that Viadana was the inventor of these new compositional devices, since they occur in the work of other Italian composers of the time. Triple time refrains, for example, are a characteristic structural device in Giovanni Gabrieli's vocal concertos, and there are several instances of their use in his *Sacrae symphoniae* (1597). The refrain from 'Regina Caeli', shown in the example below, also employs repetitive tonic-dominant harmony in a similar fashion to Viadana, and this, too, is a frequent feature of Gabrieli's style.

Example 3.12.i Gabrieli: 'Regina Caeli' from *Sacrae symphoniae* (1597)

The image displays a musical score for the 'Regina Caeli' from Gabrieli's *Sacrae symphoniae* (1597). The score is organized into two systems, each containing five staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom three are for basso continuo (Tenor and Bass). The music is written in a 16th-century style, featuring a mix of treble and bass clefs and a key signature of one flat. The lyrics, 'al - le - lu - ja', are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines, with a measure number '10' at the beginning of the first system.

Gabriele Fattorini has already been mentioned in chapter 1 as a composer who challenges Viadana's claim of originality, with his publications *I sacri concerti a due voci* of 1600 and 1602. Like Viadana's more forward-looking concertos, these use simple harmony and a small amount of composed embellishment, and the duet texture dominates. Several use refrains, and in one ('Veni Sancte Spiritus', a text also set by Viadana in his *Cento concerti ecclesiastici*) two pairs of a soprano and a bass voice sing antiphonally, betraying an underlying structure of a reduction of a polychoral piece. A Latin dramatic dialogue is also

to be found among Fattorini's settings: in 'Dic nobis Maria' Mary Magdalene and Peter tell of their discovery of Christ's empty tomb.²⁰

It was of course the more modern features of Viadana's work which made an impact on Schein. Above all, the few-voiced structure, and particularly the duet texture which characterises Viadana's more modern concertos, whether for two, three or four voices, and the harmonic support of a continuo bass are adopted by Schein (as has already been mentioned in chapter 1). The concertos of *Opella nova I* never resemble a mere reduction of old style polyphony. Schein's work was published sixteen years after Viadana's original 1602 publication and nine years after Viadana's work was first published by Stein in Germany in 1609. By this time the duet texture had become established as the norm by Italian composers,²¹ and Schein must have known music by his 'imitators'. Here, however, we will first catalogue the features in *Opella nova I* which coincide with aspects of Viadana's work.

'Vom Himmel hoch da komm ich her' (no.3) was mentioned in chapter one as a setting which is typical of Schein's style in this volume. Vestiges of Viadana's more modern stylistic traits can be found in several points. Firstly, the harmony is simple and does not

²⁰ Christopher Wilkinson: 'Gabrieli Fattorini: rival of Viadana', *ML* 65 (1984), pp. 329-336

²¹ I bring to the reader's attention Praetorius' comment from *Syntagma III*, quoted in chapter 1, that at that time composers in Italy were producing very few madrigals, and almost all were composing mostly few-voiced concertos with continuo. 'Wie es denn auch am Tage, daß jetziger zeit in Italia fast alle, oder ja die meisten Componisten gar wenig von Madrigalien, meistens aber uff diese und dergleichen Art gerichtete sehr herrliche Sachen, welche sie mit einer einzigen, zwo, dreyen, und vier Stimmen cum Basso generali pro Organo ... in druck herfür kommen lassen/ Concertos, concentus ac Motettas indifferenter nennen und inscribiren.' (*Syntagma III* pp. 4-5)

deviate from a modern major tonality. This is due largely to the nature of the chorale melody itself, which, as a children's hymn in the ionian mode, already fits into a modern major key with no alterations, but comparison with Calvisius' setting of the chorale in the *Gesangbuch* in use in the *Thomaskirche* at the time shows how Schein has simplified and modernised the harmony.²² In the opening phrase, for example, Schein replaces the minor chords of Calvisius' harmonisation with major ones, and in bar 5 repetitive tonic-dominant harmony over a pedal note accompanies a short motif, which is treated canonically.

Example 3.13.i Calvisius: 'Vom Himmel hoch da komm ich her' from *Harmonia Cantionum Ecclesiasticarum* (1612) (Calvisius' version is in F; it has been transposed here to C for the sake of comparison with Schein's setting.)



²² It is entitled a 'Kinderlied' by D. Mart. Luth. in Calvisius' Leipzig *Gesangbuch*, *Harmonia Cantionum Ecclesiasticarum* (1612).

**Example 3.13.ii Schein: 'Vom Himmel hoch da komm ich her' from *Opella nova I* (1618)
bb. 1-7²³**

The second line of the chorale affords Schein a motif which outlines a C major chord, and he simplifies the harmony here to the extent that a single chord is sustained for over three bars, as Viadana did in the passage quoted above from 'O Bona Crux'. Comparison with Calvisius' setting of this line shows the variety of harmony Schein has foregone, placing the musical interest solely in the embellishment of a single C major chord. Again the two voices imitate each other canonically, a characteristic feature of Viadana's Italian duet style.

²³ From this point all examples by Schein in §1 of this chapter are from *Opella nova I* (NASW Bd. 4). The figuring is taken from the NASW edition, and it retains Schein's original without emendation. (Indeed as a general policy, wherever examples are taken from modern editions, the editor's figuring has been retained.)

Example 3.13.iii Calvisius: (again transposed down a fourth, from F to C)



Example 3.13.iv Schein: bb. 10-14

The dotted rhythm of the opening of Schein's setting is evidence of how he judiciously employs techniques from improvised embellishment in his composition of a solo line, in the same vein as Viadana and Caccini. This detail is crucial in creating a distinctive Italian flavour in the chorale setting. A second dotted passage is used at the cadence of the third line, and here the canonic entry of the second soprano results in close thirds between the parts, a typical feature of the Italian duet style.

Example 3.13.v Schein: bb. 18-20

20

bring ich - so viel,
gu - ten Mär bring ich - so viel,
der gu - ten Mär

6 5 6 5 3
3 4 4 3

The final tenor cantus firmus phrase overlaps with the two soprano parts, which is common in the settings with tenor cantus firmus throughout the collection. The tenor becomes part of the imitative texture here, just as Viadana was able to accommodate three equal voices in the duet style in 'Tres pueri'. A brief triple time section is inserted in this final phrase (many of Viadana's more modern concertos have a triple section at the end), and the final cadence is decorated with *passaggi* in both soprano I and the tenor:

| Year | United States (%) | Japan (%) | Germany (%) |
|------|-------------------|-----------|-------------|
| 1950 | 7 | 7 | 15 |
| 1960 | 8 | 8 | 16 |
| 1970 | 9 | 10 | 17 |
| 1980 | 10 | 13 | 17 |
| 1990 | 11 | 16 | 17 |
| 2000 | 12 | 18 | 17 |
| 2010 | 13 | 19 | 17 |
| 2020 | 14 | 20 | 17 |
| 2030 | 14.5 | 20 | 17.5 |
| 2040 | 15 | 20 | 18 |
| 2050 | 15 | 20 | 18 |

[illegible]

| Year | Percentage of Respondents (%) |
|------|-------------------------------|
| 1990 | 65 |
| 1992 | 75 |
| 1994 | 65 |
| 1996 | 75 |
| 1998 | 65 |
| 2000 | 70 |

is simplified and adapted to a diatonic major key. The second chorale phrase, by contrast, is rather more decorative. It is set in a triple metre, and Schein creates a descending sequence with a changing note figure out of the simple descending scale of the original melody. A similar pattern occurs, for example, in one of Viadana's *Falsi bordoni passeggiati* for tenor voice. Schein also applies a structure which appears frequently in Viadana's duet style: a phrase is stated by one voice, then by the other, and then repeated by both voices together in a slightly varied form.

Example 3.14.i Calvisius: 'Ein feste Burg ist unser Gott' from *Harmonia Cantionum Ecclesiasticarum* (1612)

The image shows a musical score for the hymn 'Ein feste Burg ist unser Gott' by Calvisius. It consists of two staves, a treble staff and a bass staff, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The lyrics are: 'Ein fes - te Burg ist un - ser Gott/ Ein gu - te Wehr und Wa - fen.' The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written in a Gothic script font.

Example 3.14.ii Schein: 'Ein feste Burg ist unser Gott' (no.21) bb. 1-11

The musical score is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The staves are labeled as follows: Canto I, Canto II, Basso instrumento, and Basso continuo. The lyrics are written below the vocal staves. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 4, 3, 6, 6, 5, 6 are shown below the first system, and 10 is shown below the second system.

The metre reverts back to duple time for the next phrase. The rhythm of the new motif, a rest and three upbeat crotchets, abounds in Viadana's more modern concertos. Again the motif outlines the accompanying chords, and the harmonic rhythm is simple and slow. It is subsequently diminished to three quavers, and the combination of short notes followed by breves produces a very Italianate gesture. The next line of the chorale is characterised by a dotted rhythm, for which a parallel can also be found in Viadana (e.g.3.14.iv). This comparison also shows how the brevity of Schein's motifs and phrases make his style more Italian.

Example 3.14.iii Schein: bb. 13-16

Example 3.14.iv Viadana: 'Benedicam Dominum' from *Operum omnium sacrorum concertuum* (1613)

Close canonic imitation distinguishes the following phrase from the previous one, where the text turns to the subject of the evil enemy, the devil. Schein interrupts the imitative texture with homophonic recitation on a single chord for the latter part of this phrase, a point of structural definition which is certainly determined by the text, and a technique used by Viadana.²⁴ A change of metre to 6/2 slows the pace of the music considerably,

²⁴ According to Schütz's definition in *Psalmen Davids* this metric declamation of a text on a single chord throughout all parts might be described as *stylo recitativo* (see chapter two).

and is again determined by the text, so that the devil's attributes might be more vividly portrayed.

Example 3.14.v Schein: bb. 23-6

ers jetzt meint: groß Macht und viel List, groß Macht und viel List, groß Macht und viel List sein grau - sam Rü - stung ist,

ers jetzt meint: groß Macht und viel List, groß Macht und viel List, groß Macht und viel List sein grau - sam Rü - stung ist,

7 6 5 3 4 3 # 6 5 4 3

The concerto resumes its original pace for the final phrase, with a now familiar descending scalar motif in close thirds. At the close of the movement both voices state the final phrase in straight minims, and here one might see an attempt by Schein to produce a rounded structure by concluding in the same manner in which he began. The final cadence is decorated with dotted passages in both voices, such as have already been pointed out in 'Vom Himmel hoch' (no.3):

Example 3.14.vi Schein: bb.31 - end

'Nun lob, mein Seel, den Herren' (no.18) is one of several concertos which do not begin with a cantus firmus type statement of the first phrase of the chorale melody in long note values (albeit with some decoration). Instead of this Schein begins the motivic, duet style writing straight away, and in this case the melody is more disguised than in others of this type.²⁵ Not only is the melody well hidden, but the rhythmic stress in the words is also different from the traditional version.

Example 3.15.i Calvisius: 'Nun lob, mein Seel, den Herren'

²⁵ Others which begin immediately in the motivic, duet style (to varying degrees) are: 'Dies sind die heiligen zehen Gebot' (no.11); 'Ich ruf zu dir, Herr Jesu Christ' (no.16); 'Wo Gott zum Haus nicht gibt sein Gunst' (no.23); 'An Wasserflüssen Babylon' (no.24); 'Herr Christ, der einig Gottes Sohn' (no.25); 'Es ist das Heil uns kommen her' (no.27). Some others also begin in an imitative style, but do nevertheless have a recognizable cantus firmus statement of the opening chorale phrase near the beginning: 'Gelobet seist du, Jesu Christ' (no.2); 'Christe, der du bist Tag und Licht' (no.4); 'Christ, unser Herr, zum Jordan kam' (no.13); 'Wo Gott der Herr nicht bei uns hält' (no.22).

Example 3.15.ii Schein: 'Nun lob, mein Seel, den Herren' (no.18) bb. 1-6

Where the chorale melody is repeated Schein writes new music, creating a new section with a change of metre and new, distinctive rhythms which are part of his stock motivic vocabulary: dotted quavers, and three up-beat quavers leading to a minim.

Example 3.15.iii Schein: bb. 12-14

The beginning of the second half of the chorale is marked by a change to a homophonic texture, and the rest of the movement is given a repetitive structure of alternating duple and triple metres for alternate phrases. The triple metre is 6/2, rather than the 6/4 of the opening, and in these sections Schein reverts to the textual rhythm of the original chorale. The position of the triple sections in the setting is not dictated by the words, and seems to

arise purely out of a concern for musical structure, since after the first two lines of the text they occur on alternate phrases. Although the music of the triple sections is not all the same, they are nevertheless akin to the refrains in Italian rondo-type structures. Viadana uses exactly this technique of strictly alternating triple and duple sections in 'Fili mi Absalom', albeit with much more musical and textual repetition. The prescribed rhythm of the chorale for Schein's concerto lends itself naturally to the triple refrain rhythm, and this is perhaps the best opportunity Schein had for creating a modern rondo structure while keeping to the structure dictated by the chorale melody in a composition.

A few characteristic and typical gestures can be pointed out, which affirm some already mentioned in Schein's stylistic vocabulary: the staggered entries of a descending scale creating close thirds and a dotted crotchet rhythm in triple time.

Example 3.15.iv Schein: bb. 33-9

35

tet, ver - jüngt dem Ad - ler gleich, ver - jüngt dem Ad - ler gleich; der

ver - jüngt dem Ad - ler gleich, ver - jüngt dem Ad - ler gleich; der Kön'g schafft

Kön'g schafft Recht, be - hü tet,

Recht, be - hü tet,

6 # # # # # # 6 4 5 3 # # #

5 6 # # 6 5

4 3

The opening of this concerto, quoted in example 3.15.ii above, suggests reduction of a polychoral structure: the continuo line is paired with soprano I, and the *basso instromento* with soprano II, a technique used by Viadana in 'Benedicam Domino' described above. The pattern is not, however, sustained throughout the movement. The technique is evident to a much greater extent in 'Mitten wir im Leben sind' (no.29), where Schein uses the *basso instromento* to bring out an echo structure throughout the piece, the instrument remaining silent in the echoes. Where this occurs the imitative phrases between the two soprano voices do not overlap quite as much as in other concertos. The example below shows the opening, which contains a very expansive phrase in comparison with the short motivic phrase which dominate in the other concertos.

Example 3.16.i Schein: 'Mitten wir im Leben sind' (no.29) bb. 1-9

musical score for Example 3.16.i, Schein: 'Mitten wir im Leben sind' (no.29) bb. 1-9. The score is in 4/4 time and features four staves: Canto I, Canto II, Basso Instrumento, and Basso continuo. The lyrics are: 'Mit-ten wir im Le-ben sind - mit dem Tod um-fan-gen. Mit-ten wir im Le-ben sind - mit dem Tod, mit dem Tod, mit dem Tod, mit dem Tod, mit dem Tod um-fan-gen. mit dem Tod, mit dem Tod, mit dem Tod, mit dem Tod, mit dem Tod um-fan-gen.' The Basso continuo line includes figured bass notation: # 3 2 4 3 # # # 4 3 # # 6 6 4 3 # # 6 # 6 6 # 6 # 4 3 #.

The echo structure is particularly clear in the following example:

Example 3.16.ii Schein: bb. 47-8

musical score for Example 3.16.ii, Schein: bb. 47-8. The score is in 4/4 time and features four staves: Canto I, Canto II, Basso Instrumento, and Basso continuo. The lyrics are: 'Ky-ri-e e-lei-son, Ky-ri-e Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son.' The Basso continuo line includes figured bass notation: # # 4 3 # # 4 3 #.

The chorale on which this concerto is based begins with two G's, and here Schein sharpens the second by a semitone for affective interpretation of the text in the opening phrase. Chromaticism is an important element in this concerto, where the text speaks of death and sin. There are certainly instances of such chromatic writing in Viadana - the example above from 'O Bona Crux' (e.g. 3.6.i) might be quoted. However for this, and for the madrigalian and monodic features of other concertos, we must look beyond Viadana to composers for whom such features were not isolated events, but part of an established musical language.

Schein learnt from Viadana the few-voiced genre with continuo accompaniment, the duet style with its close canonic imitation and motivic structure, the art of varying a simple phrase and elaborating simple cadences with judicious application of graceful decorations, the idea of allowing the text to dictate a structure with distinct and contrasting sections, and perhaps how to compensate for the lack of a unifying polyphonic style throughout by carefully balancing the musical structure. We can assume, however, that Schein's knowledge of these features was supplemented substantially by the music of Viadana's 'imitators,' among whom might have been Fattorini, Agazzari, Crotti, Cifra, Finetti, Lappi, Belli, and even Germans such as Aichinger or Staden. In referring to Viadana, Schein was following Stein and Praetorius in affirming him as the inventor and an influential exponent of the few-voiced concerto style.

Next we will consider what Schein might have gleaned from the music of Giovanni Gabrieli, the best known and most admired Italian composer among German musicians in the second decade of the century. If Schütz did report back to his friend Schein about his first trip to Italy, which is certainly a possibility, he would no doubt have talked about what he had learnt from Gabrieli.

Aspects of Giovanni Gabrieli's and Praetorius' style in *Opella nova I*

It is interesting to note that the structure Schein uses in 'Nun lob, mein Seel, den Herren' (no.17) is similar to the pattern Schütz employs in his much larger-scale setting of the same text in the *Psalmen Davids* (1619): Schütz also uses the chorale melody as the basis for his four-choir polychoral setting, and alternate triple-time sections each repeat the phrase of the chorale on which the preceding duple section was based.²⁶ That imitation of a larger polychoral form played a role in Schein's few-voiced concerto structures has been shown in the section above. Of course Gabrieli's magnificent scoring and contrasts in sound and texture, his chief attributes which appealed to Schütz in the *Psalmen Davids*, are obviously not a feature of Schein's concertos in *Opella nova I*; however, Schein's treatment of rhythm bears a resemblance to that of Gabrieli, particularly in his later works.

It has already been pointed out that short phrases, characterised by distinctive rhythms, are a distinctive feature of the *Opella nova I*, and that the technique is also an integral feature of Viadana's more forward-looking sacred concertos. Given the importance attached to Gabrieli's works by Schütz and Praetorius, however, it is likely that Schein may also have observed it in his works. Comparisons have been made between Gabrieli's settings of 'O Jesu mi Dulcissime' in the *Sacrae symphoniae* of 1597 and the later collection of 1615 to show how the technique represents a later stylistic development: the later version uses shorter, simpler imitative motifs, often with composed embellishments, and their rhythmic

²⁶ *Psalmen Davids*: Schütz *NAsW* vol. 25 p. 97

nature is enhanced by a clearer texture.²⁷ 'Hodie completi sunt', also from the *Symphoniae sacrae* of 1615, likewise illustrates the technique clearly and contains several phrases to which some of Schein's bear a strong similarity. The opening line, for example, is divided into three and given three distinctive motifs, the time signature changing for each:

Example 3.17.i Gabrieli: 'Hodie completi sunt' bb. 1-6

The musical score is for a polychoral setting of 'Hodie completi sunt' by Giovanni Gabrieli, measures 1-6. It features nine vocal parts: cantus, altus, tenor, bassus, septimo pars, quintus, octavo pars, sextus, and basso per l'organo. The music is in three measures. The first measure is in common time (C), the second in 3/4 time, and the third in 2/4 time. The lyrics are: 'Ho - di - e com - ple - ti sunt, com - ple - ti sunt, ho - di - e'.

²⁷ Anthony F. Carver: *Cori Spezzati Vol.I; The development of sacred polychoral music to the time of Schütz* (Cambridge, 1988) p. 160; Denis Arnold: *Giovanni Gabrieli and the music of the Venetian High Renaissance* (London, 1979) pp. 281-282

Example 3.17.ii Gabrieli: bb. 11-15

di - ee pen-te-co - sta, di - ee pen-te-co

The opening of Schein's 'Nun lob, mein Seel, den Herren' (no.18) shown above in example 3.15.ii, resembles Gabrieli's treatment of his second motif with its continuous triple time crotchets. The dotted rhythm of his third motif has several parallels in the concertos by Schein which have already been discussed; the melodic and harmonic shape of this motif might be compared with a later phrase in 'Nun lob, mein Seel'. The escape note in these examples is an Italianate decorative detail which Schein employs frequently throughout the *Opella nova I* concertos, usually at cadences.

Example 3.17.iii Schein: 'Nun lob, mein Seel, den Herren' (no.18) bb. 27-9

nimmt dich in sei-nen Schoß, nimmt dich in sei-nen Schoß, in sei-nen Schoß,

4 3 4 3 4 3 4 3

Mention has been made of Schein's frequent use of three upbeat crotchets or three upbeat quavers in creating distinctive rhythmic motifs. This device is also much in evidence in Gabrieli's work. Schein even uses the same point of imitation as Gabrieli in the example below:

Example 3.17.iv Gabrieli: 'Hodie completi sunt' bb. 71-2

[illegible]

Example 3.17.v Schein: 'Nun lob, mein Seel' bb. 12-13

In another motif of 'Hodie completi sunt' Gabrieli allows the rhythmic stress to fall on a dotted crotchet rhythm which coincides with a perfect cadence. This gesture is also a favourite in Schein's vocabulary, and the example below from 'Ein feste Burg ist unser Gott' (no.21) shows how close the resemblance is. In Gabrieli's phrase the rhythm fits the stress of the words perfectly; in Schein's, however, it does not fit quite so comfortably. The dotted crotchet falls on a short vowel, and several consonants have to be fitted into the succeeding quaver and crotchet. If it were not such a small detail which passes quickly in performance, it might give one to feel that the Italian style was an imposition on German on Schein's part.

Example 3.17.vi Gabrieli: 'Hodie completi sunt' bb. 29-30

29

cantus

altus

tenor

bassus

basso per l'organo

di - sci - pu - lis ap - pa - ru - it,

Example 3.17.vii Schein: 'Ein feste Burg' (no.21) bb. 15-17

15

Not, die uns jetzt hat be - trof - fen, die uns jetzt hat, die

Not, die uns jetzt hat be - trof - fen, die

4 3 4 3

These types of phrases are as much a feature of Gabrieli's instrumental writing as of his vocal writing. In a recent article Richard Charteris has pointed to evidence that individual parts of Gabrieli's motets and concertos (particularly the later ones) were equally suitable for both voices and instruments, and that voices were frequently replaced or doubled by instruments. 'Jubilate Deo' from the *Symphoniae sacrae* of 1615, for example, begins with an optional 'Sinfonia', and since the style of writing in the same metre in other parts of the work is not markedly different from the instrumental writing here, it is likely that

instruments continued to participate with the voices.²⁸ Charteris also draws attention to the separate partbook for 'basso per l'organo' in the *Symphoniae sacrae* of 1615, and states that it is consistent with other evidence showing that vocal works were frequently accompanied by organ in Venice in Gabrieli's time.²⁹ The seed of the characteristically Italian sound of Schein's *Opella nova I* – voices and instrumental bass combined – is therefore certainly present in Venetian performance practice of the early seventeenth century.³⁰

Schein's instrumental bass lines frequently contain more rhythmic and melodic interest than can be found in the few-voiced concerto style of Viadana and Fattorini, particularly in concertos where the chorale phrases are less varied. In her discussion of Schein's *Opella nova I* concertos, Irmgard Hueck draws attention to the importance of rhythmic impetus in Schein's bass lines, and concludes that they are peculiar only to himself, with a precedent in his own early German and Latin motets of *Cymbalum Sionium* (1615).³¹ However, a case can be made that Schein perceived this, too, to be an Italian element of his compositional style. Gabrieli's 'basso per l'organo' parts are *basso seguente* parts, and since they continually follow the lowest part of the whole texture, simply jumping to another part when a previous one rests, they present a summary of the rhythmic interest of

²⁸ Richard Charteris: 'The Performance of Giovanni Gabrieli's vocal works: Indications in the Early Sources', *ML* 71 (1990), p. 338

²⁹ *ibid.* pp. 339-340. The other evidence mentioned includes publications by Giovanni Croce and Giovanni Bassano.

³⁰ No claim can be made that this performance practice was exclusively Venetian.

³¹ Hueck: *Die künstlerische Entwicklung Johann Hermann Scheins dargestellt an seinen geistlichen Werken* (unpublished doctoral dissertation, University of Freiburg, 1943) p. 149

the texture, and often provide more rhythmic interest than any single voice part. The excerpt below from 'Jubilate Deo' (*Symphoniae sacrae* 1615) is a good illustration of this.³²

³² Hueck states that Gabrieli's later style was unknown to her at the time of writing, due to the lack of an accessible modern edition. *ibid.* p. 163

Example 3.18.i Gabrieli: 'Jubilate Deo' bb. 30-42

30

A
Voce

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat, con - jun -

9
Trombone e Voce
si placet

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat, con - jun -

T
Voce

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat, con - jun -

8
Trombone e Voce
si placet

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat, con - jun -

9
Trombone e Voce
si placet

con - jun - gat, con - jun - gat,

10
Trombone e Voce
si placet

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat,

6
Trombone e Voce
si placet

De - us, con - jun - gat, con - jun - gat,

B
Fagotto e Voce
si placet

De - us, De - us Is - ra - el con - jun - gat, con - jun - gat,

Basso
per
l'organo

35 40

gat vos et ip - se, et ip - se sic vo - bis - cum, sic vo - bis - cum

gat et ip - se, et ip - se sic vo - bis - cum,

gat vos et ip - se, et ip - se sic vo - bis - cum,

gat vos et ip - se, et ip - se sic vo - bis - cum

con - jun - gat vos et ip - se, et ip - se et ip - se sic vo - bis cum

et ip - se, et ip - se

con - jun - gat vos et ip - se, et ip - se sic vo - bis - cum, sic vo - bis - cum

et ip - se, et ip - se sic vo - bis - cum, vo - bis cum

At times, however, Schein's instrumental bass lines become quite virtuosic and steal the musical interest from the voices. 'Christ lag in Todesbanden' (no.7) is one such piece:

Example 3.19.i Schein: 'Christ lag in Todesbanden' (no. 7) bb. 1-7

The musical score for 'Christ lag in Todesbanden' (no. 7) by Heinrich Schein, measures 1-7. The score is written for five parts: Canto I, Canto II, Tenore, Basso instrumento, and Basso continuo. The lyrics are in Latin and German. The Basso continuo line is particularly virtuosic, featuring a complex sequence of notes and accidentals.

Lyrics for measures 1-7:

Canto I: Christ lag in To - des - ban - den, für un - ser Sünd ge - ge - ben,

Canto II: in To - des - ban - den, Christ lag in To - des -

Measures 8-14 (continuation of the previous system):

Canto I: in To - des - ban - den, in To - des - ban - den,

Canto II: ban - den, in To - des - ban - den,

Tenore: Christ

Basso continuo: 6 6 3 2 # 5 6 4 3 6 7 6 4 3 #

A well-known Italian precedent for such writing, which Schein may well have known, is Monteverdi's psalm setting 'Laetatus sum' from the *Vespers* of 1610. John Whenham describes this bass line as 'something of a novelty in 1610',³³ so perhaps, in the absence of

³³ John Whenham: *Monteverdi Vespers 1610* (Cambridge, 1997) p. 70

other examples, one should not make so bold as to identify this more generally as Italian style.

Example 3.20.i Monteverdi: 'Laetatus sum' (no.6) from *Vespers* (1610) bb. 1-10

The image shows a musical score for two parts: Tenor and Bassus Generalis. The Tenor part is written on a treble clef staff with a key signature of one flat (B-flat). The Bassus Generalis part is written on a bass clef staff with a key signature of one flat (B-flat). The Tenor part has lyrics: 'Lac - tu - tus sum in his quae dic - ta sunt mi - hi'. The Bassus Generalis part has a continuous quaver (eighth note) accompaniment. The score is for measures 1-10.

'Vater unser im Himmelreich' (no.12) contains perhaps the most virtuosic bass line of the whole collection. The final phrase is accompanied by continuous quaver movement, consisting of repetitions of tonic-dominant motifs; the organ and melodic instrumental bass become independent of each other here, the *basso instromento* punctuating echo statements of the motif in the organ.

Example 3.21.i Schein: ‘Vater unser im Himmelreich’ (no.12) bb. 28-33

[illegible]

‘Christ, unser Herr, zum Jordan kam’ (no.13) is exceptional among Schein’s chorale settings in its use of instruments. As well as the usual two soprano voices, *basso instromento* and *basso continuo* it also contains parts for *alto (instrument)* and *tenore (instrument)*. Praetorius explains this kind of accompaniment in *Syntagma III*, calling it

'capella fidicina' or 'chorum fidicinum'.³⁴ He says:

‘Some of us Germans are not yet used to or do not like this new Italian invention with sometimes only one voice and at times two or three voices singing with the organ or *Regal*, because we find the music too bare and fear it might not hold respectability or grace for those who do not understand music. I have thought of a means to remedy this, whereby one choir or *capella* of four parts, either with trombones or strings, plays with the group for the duration.

³⁴ I am indebted to Hueck for pointing out the link between Schein's use of instruments in 'Christ unser Herr' (no.13) and Praetorius' explanation of *Capella fidicina*. *op.cit.* p.153

Since such harmony, when played in a church in this way, fills the ears somewhat better, I have achieved popular approval.³⁵

In this section of his treatise (the third part) Praetorius gives definitions of terms associated with the polychoral concerto. Just prior to this explanation he has devoted some space to the terms *capella* and *palchetto*, and he says that he has seen a particular use of the term *capella*, referring to a *ripieno* chorus, in 'some copied works of Giovanni Gabrieli, which have been published recently but are not presently available in their printed form.'³⁶ He goes on to say that these same manuscript works also use the term *capella* in places where only one voice might be used in a choir of instruments in a polychoral concerto, and then his next explanation is of the term *palchetto*. This last, a group in a polychoral concerto which plays from a loft, or raised area in a church, is a distinguishing and unusual feature of Gabrieli's 'Exultet jam angelica turba' which is preserved only in a Kassel manuscript (D-K12⁰Ms.mus.57H). It may well be that Praetorius was thinking of this manuscript as he was writing, and that the Gabrieli concertos in manuscript to which he refers were also from German sources in Kassel. Thus it is likely that Praetorius' experience of Italian performance practice in Gabrieli's works led him to his idea of *capella fidicinia*.

³⁵ 'Dieweil etlichen unter uns Teutschen/ so der jetzigen neuen Italiänischen Invention, da man bißweilen nur eine ConcertatStimme allein/ zu zeiten zwo oder drey in eine Orgel oder Regal singen lest/ noch ungewohnet/ diese Art nicht so gar wolgefällt/ in Meinung/ der Gesang gehe gar zu bloß/ und habe bei denen/ so die Music nicht verstehen/ kein sonderlich ansehen oder gratiam. Darum ich uff diese Mittel bedacht sein müssen/ daß man einen Chorum oder Capellam mit 4. Stimmen darzu setzte/ welche entweder mit Posaunen oder Geigen allzeit zu gleich mit einstimmen köndte.

Und dieweil nun solche Harmonia, wenn sie dergestalt in der Kirchen angeordnet/ die Ohren etwas mehr füllet/ habe ich alsbald applausum popularem dadurch erlanget.' *Syntagma III* p. 116

³⁶ 'Und solcher Capellen habe ich in etlichen des Iohan Gabrielis abgeschriebenen Concerten viel und unterschiedlich gesehen: Welche aber in denen jetzt newlich im vergangenen Jahren im druck publicirten nicht verhanden.' *ibid.* p. 114 (134)

In Gabrieli's concerto 'Exultet jam angelica turba' the two vocal parts are supported by a choir of cornetts and a choir of trombones respectively, and the *palchetto* group contains a tenor voice, a cornett and a trombone. Praetorius uses the term *Capella fidicina* in several instances in his *Polyhymnia Caduceatrix et Panegyrica* of 1619, writing four parts in the *fidicina* group. The example below shows one such instance, at the opening of 'Omnis mundus jocundetur' (no.20). According to Praetorius' own indication the vocal bass line is optional here, and presumably could be played on an instrument.

Example 3.22.i Praetorius: 'Omnis mundus jocundetur' (no.20) from *Polyhymnia Caduceatrix et Panegyrica* (1619)

1. Om - nis mun-dus jo-cun - de - tur/ na - to sal - va - to - re/ ca - sta ma ce-pit/

1. Om - nis mun-dus jo-cun - de - tur/ na - to sal - va - to - re/

In his commentary on musical styles and details of performance of the *Polyhymnia* concertos later on in *Syntagma III* Praetorius also notes that if a work is being performed in a small church or chapel, or a chamber, then the instrumental parts of the *Capella fidicina* must be played very quietly, or even omitted altogether, so that the vocal parts can be properly heard and understood.³⁷

³⁷ 'Es mus aber alhier sonderlich in acht genommen werden/ daß man in kleinen Kirchen/ Capellen und Gemächern/ die Capellam Fidic: wann von den Vocal-Stimmen nur eine/ zwo oder etliche mehr allein und bloß gesungen werden/ daß/ wenn ein Regal oder ander Fundament-Instrument verhanden/ die Capella Fidic: gar sanft und stille Musiciren oder aber gar aussen gelassen werde: Sonsten kan man die Voces humanas, propter sonum Instrumentorum nicht so eigentlich vernemen...' *ibid.* p.178

Writing for a more intimate group in general in *Opella nova I*, Schein's use of a *Capella fidicina* in *Christ unser Herr* reflects this concern of Praetorius. His instrumental group is lighter, consisting of just three instruments, and as such also reflects Schein's greater confidence in the lighter texture of the 'new Italian invention.' Unlike Praetorius, who adds many more parts for the final section, Schein's concerto is simpler and maintains this texture throughout. On this point Hueck draws attention to Schein's statement in the preface of *Opella nova II*, where he says that he has not composed his concertos for those 'who wish to have their ears filled with stentorian braying of donkeys.'

The chorale melody is also treated somewhat differently in this concerto, so that the structure differs from the other settings. The opening two phrases of the chorale are represented several times over in the first section, with variations which, though decorative, do not disguise the shape of the melody. The same music is repeated for the second line of the text.

As in other concertos Schein creates motifs out of the melody, however when the second soprano echoes the first it often adorns them with florid decoration. This happens even in the third bar:

Example 3.23.i Schein: 'Christ unser Herr, zum Jordan kam' (no.13) bb. 1-4 (the *basso instromento* and *basso continuo* have identical lines and so are shown on the same stave)

The musical score is written for five parts: Canto I, Canto II, Alto (instrument), Tenore (instrument), and Basso instromento/Basso continuo. The lyrics are: 'Christ, un-ser Herr, Christ, un-ser Herr, zum Jor-dan kam, zum Jor-dan kam, nach sei-nes, kam, zum Jor-dan kam'. The Basso line is decorated with figures: # 5 6 4 3 # and 6 4 # 6 4 3.

This continues throughout the piece, always the second part being given the florid writing as an echo to the first. The contrast is very clear in the first section when, after the initial motivic variation, the first soprano is given the first two phrases of the chorale in cantus firmus type long notes, uninterrupted, and then the second part also repeats the whole two phrases entirely in semiquaver decoration. The bass line makes little concession for the increased activity in the vocal part, conceding its own decoration for just four minim beats:

Example 3.23.ii Schein: bb. 9-17

10

Christ, un - ser Herr, zum Jor - dan kam nach sei - nes Va - ters Wil - len,

Christ, un - ser

6 6 6 6 4 3 6 6 6 6 6 6

15

Herr, zum Jor - dan kam nach sei - nes Va - ters Wil - len,

6 6 4 3 6 6 6 6 6 6

The sequential patterns used here are common in Italian solo writing. Schein's five repetitions of each pattern, one for each syllable, however, seem a little excessive.

Viadana would certainly not decorate successive syllables of a phrase for a sustained period in this way; and no doubt such a degree of elaboration, seemingly purely for its own sake, was what Caccini had in mind in his criticism of those who abuse the art of decoration.

If Schein's use of decoration here is counter to the recommendation of moderation in the 'new Italian style', it does on the other hand resemble Praetorius' German interpretation of

of the style. Praetorius, however, gives each vocal line its own accompanying bass instrument when he writes in this style, and instructs that the singers should be placed apart.³⁹ Schein does not write separate bass lines, so whether spatial separation of the voices was part of his conception of this piece is a matter for speculation. On the other hand, in Praetorius' instructions for the performance of works with a *Capella fidicina*, he says that the instrumental group may be placed apart from the singers in large churches, so this is certainly a possibility for Schein's concerto.⁴⁰

The instrumental parts are active throughout, but, in line with Praetorius' recommendations for his own pieces with a *Capella fidicina*, the main musical interest lies in the presentation of the chorale in the voices. After the double bar, however, the alto instrument briefly overlaps with the voices, when the instruments begin the section alone and the alto begins the chorale phrase, which is taken up in imitation by the second soprano and then the first.

There are no long statements of the chorale phrases by each voice alone in this middle section of the piece, and the parts work more closely together. The treatment of the phrase

³⁹ 'Die III. Manier... Es ist aber darneben zu eim jedem Cantu-Vocali, ein Bassus Instrumentalis, und also zu den beiden Discanten zweene Bases gesetzt/ welche Bäss sich auch fast dergestalt/ wie die beyde Cantus ineinander fugirn... Und können die Stimmen/ so man wil/ nicht allein in dieser/ sondern in allen folgenden Manieren dieser dritten Art/ per Choros und also von einander gar füglich angestellt/ doch also/ daß allzeit ein Bass. bey seinem zugeordneten Cantu bleibe und gelassen werde.' *ibid.* p.177

⁴⁰ 'In grossen Kirchen aber/ da man diese Capellam Fid: etwas weitter von den Vocibus separiren, und absonderlich stellen kan/ darff man sie nicht aussen lassen: Sondern ist/ propter plenior harmoniam hoch nötig zugebrauchen.' *ibid.* p.178 (Praetorius has just explained that in small churches the *Capella fidicina* must play quietly so as not to obscure the singers, and that it can even be left out altogether in such contexts.)

tonic chords to accompany the first two notes of the phrase. Not only does this lend modern tonal definition, but it also allows metric stress to fall on the second (and the highest) note of the phrase. The same technique was used at the opening, purely for this second technical purpose since the text there was more neutral narrative and in that case it was even repeated for a new line of text.

Two particular features of this concerto suggest that Schein was aware of creating a balanced musical structure, in spite of his adherence to the structure of the chorale melody throughout, and in fact it is not far removed from a ternary form of many years later. Firstly, Schein's pronounced tonal awareness in this concerto led him to impose a harmonic scheme on the melody, which contains much more modern tonal definition than his model in Calvisius' harmonisation from the Leipzig *Gesangbuch*. The first section clearly belongs to D minor, and the middle section moves to the dominant A. The final section is delineated by a cadence back to D (b.32), which also coincides with a new phrase. Schein treats this phrase in a similar way as he did the opening phrases, the first soprano singing it simply, then the second echoing it with much embellishment. He briefly takes his inspiration from Calvisius' harmonisation for the last phrase, using repetitive dominant-tonic harmony in C for a few bars. This new harmony, appearing here for the first time in the piece, is no doubt also inspired by the text, 'Es galt ein neues Leben' ('new life was made possible').

Example 3.23.v Calvisius: 'Christ, unser Herr, zum Jordan kam'

Es galt ein neu-es Le-ben.

Example 3.23.vi Schein: bb. 39-42

40

es galt ein neu-es, es galt ein neu-es Le-ben,

es galt ein neu-es, es galt ein neu-es Le-ben,

4 3 4 3 4 3 3 4 3 4 3 4 3 #

Madrigalian features

Praetorius makes an interesting distinction between madrigal and motet writing in the section of his treatise devoted to time signatures and mensural notation. He says that C is mostly used for madrigals, because these tend to contain more crotchets and quavers ('semiminimis & Fuis') and have a faster tempo, whereas C is used for motets because they contain more breves and semibreves ('Brevibus & Semibrevis') and are slower.⁴¹ However he goes on to say that in some *Concerten per choros* the madrigal and motet styles are mixed, and recommends that an Italian tempo indication such as *adagio* or *presto* is given in these cases. Acknowledging the frequency of this mixing of styles, he gives examples of how certain Italian composers have dealt with the problem: Gabrieli has used C consistently in all his works, be they concertos, symphonias, canzonas or sonatas, with or without text; Monteverdi prefers C for all his works in the motet style, but elsewhere, where there are more black than white notes, he uses C ; Viadana uses C whenever he is setting text, but C in instrumental music; and others use both with no established systems.⁴²

⁴¹ 'Jetziger zeit aber werden diese beyde Signa meistentheils also observiret, daß das C fürnemlich in Madrigalien, das C aber in Motetten gebraucht wird. Quia Madrigalia & aliae Cantiones, quae sub signo C , Semiminimis & Fuis abundant, celeriori progrediuntur motu; Motectae autem, quae sub signo C Brevibus & Semibrevis abundant, tardiori.' *Syntagma III* p.50

⁴² *ibid.* pp. 50-51

Like Viadana, Schein uses ϕ in all his vocal works, madrigals and motets, and c in his instrumental works. It has already been shown, however, that changes of tempo are used in *Opella nova I* as a means of text interpretation ('Ein feste Burg' (no. 21) is a good example), and like the *Concerten per choros* which Praetorius refers to, Schein's concertos certainly incorporate features of a madrigalian style. It is worth remembering that the master, Gabrieli, required of his pupils five-part madrigals as their apprentice pieces to qualify in the art of composition, which represented a sound understanding of contrapuntal structure as well as the ability to portray a text dramatically in music. Schütz would have learnt that this was the foundation of the new Italian style. The examples cited below show how this language was also an integral part of Schein's compositional style and a foundation of his art in *Opella nova I*. In this respect Schein stands firmly within the new Italian tradition.

Schein rarely misses any word in his chorale texts which belongs in the traditional vocabulary of madrigalian word-painting, always seizing the opportunity for pictorial representation. Similarly, he often borrows madrigalian moods for whole concertos, applying brighter harmony and lively rhythms to texts on the theme of praise and celebration, and anguished chromaticisms, suspensions and slower tempi for texts about sin, death and the devil. Certainly Zarlino had long ago recommended such musical

interpretation of texts,⁴³ however, as we shall see in the discussion below, Schein drew principally on the musical vocabulary of Italian secular madrigals in this respect, rather than sacred music.

‘Erbarm dich mein, o Herre Gott’ (no.15) is one which clearly belongs in this last group of ‘anguished’ settings. The title of the chorale in Calvisius’ *Gesangbuch* informs us that the text is based on psalm 51, and it is a plea for God’s mercy and forgiveness of sin. Schein sets the mood of his piece straight away by introducing chromaticism to the chorale phrase: the examples below show how the melody in Calvisius’ setting begins with two Gs, but Schein raises the second by a semitone in his setting:

Example 3.24.i Calvisius: ‘Erbarm dich mein, o Herre Gott’



⁴³ *Istituzioni armoniche* (1558) ‘The sixth and last [requirement for good composition] ...is that the harmony it contains should be so adapted to the speech, that is, to the words, that in joyous matters the harmony will not be mournful, and vice versa, that in mournful ones the harmony will not be joyful.’ (trans. in Strunk: *Source Readings in Music History* (London, 1952) p. 230) Zarlino devotes considerable space to the roles of harmony and rhythm in text setting, and correct arrangement of syllables under musical figures.

Example 3.24.ii Schein: 'Erbarm dich mein, o Herre Gott' (no.15) bb. 1-5

Canto I: Er-barm dich mein, o Her-re Gott, nach dei-ner gro-ßen Barm-her-zig-keit, nach dei-ner,
 Canto II: nach dei-ner, nach
 Basso instrumento
 Basso continuo
 # 6 4 3 # # 5 6 6 5 # # # #

The G# is preserved as a leading note for A minor harmony, and also for chromatic effect throughout the presentation of the opening chorale phrase. When both parts join together for the final statement of the phrase the second soprano begins with an interval of a diminished 4th:

Example 3.24.iii Schein: bb. 7-9

Canto I: nach dei-ner gro-ßen Barm-her-zig-keit,
 Canto II: keit, nach dei-ner gro-ßen Barm-her-zig-keit,
 Basso instrumento
 Basso continuo
 # 6 5 4 3 4 3 #

Taking away the elaboration of the first soprano line reveals that the basic shape of the phrase consists of a simple descending line in both parts (from the second phrase of the chorale), a third apart, with the bottom part creating suspensions.

Schein extends his theme of rising semitones for the second statement of the opening chorale phrase. The text of the second line, 'wash away and purify my sin,' is also an extension of the first line, and Schein enhances the pleading mood by passing a rising semitone motif from part to part:

Example 3.24.iv Schein: bb. 10-13

10

wasch ab, mach rein, wasch ab, mach rein, wasch ab, mach rein mein Mis - se - tat, wasch ab, mach rein, wasch ab, mach rein, wasch ab, mach rein wasch ab, mach rein mein

6 # # 6 # # # 6 # # # 3 2

The final cadence of this phrase is characterised by an Italianate pattern in the first soprano: a leap up to a minim E followed by four descending semiquavers:

Example 3.24.v Schein: bb. 16-19

16

wasch ab, mach rein mein Mis - se - tat. Ich er - kenn mein Sünd und ist mir leid, wasch ab, mach rein mein Mis - se - tat. Ich er - kenn mein Sünd und ist mir leid, wasch ab, mach rein mein Mis - se - tat. Ich er - kenn mein Sünd und ist mir leid, wasch ab, mach rein mein Mis - se - tat. Ich er - kenn mein Sünd und ist mir leid,

6 7 6 5 # # 3 4 3 #

The next phrase, 'I recognize my sin and I suffer' is also full of pathos (bb. 17-19 in the example above): it opens with a diminished 4th, and closes with descending parallel thirds between the parts, the rests breaking up the line in each part evocative of failing strength under such a burden. (This musical device is classified as a rhetorical figure, 'suspiratio', by Athanasius Kircher in his treatise *Musurgia universalis* (1650).)⁴⁴

The diminished 4th, chromatic movement, descending thirds – these pervade the next line too. In the second half of this line Schein deliberately desynchronizes the minim pulse between the parts to bring out the words, 'it [my sin] is always against me'.

Example 3.24.vi Schein: bb. 21-4

21

al - lein ich dir ge - sün - di - get hab; das ist wi - der - mich ste - tig - lich,
 dir, al - lein ich dir ge - sün - di - get hab; das ist wi - der mich ste - tig - lich, das

6 6 5 6 5 6 5 6 5 6 #

The poet/ psalmist turns his attention away from his own sin towards his saviour for the final phrases of the verse. Schein continues his close interpretation of the text, choosing a

⁴⁴ The role of rhetoric in Schein's *Opella nova I* concertos will be discussed below.

steadier rhythmic motif, and the chromaticism and diminished intervals all but disappear.⁴⁵

The piece closes with the ubiquitous descending parallel thirds.

Example 3.24.vi Schein: bb. 31-33

31

du bleibst ge-recht, du bleibst ge-recht, ob du ur-tei-lest mich.

recht, du bleibst ge-recht, ob du ur-tei-lest mich.

6 6 6 6 5 6 # 3 4

'An Wasserflüssen Babylon' (no.24), which also has a psalm-based text, evokes a similar mood, using several of the same devices. The second phrase 'da saßen wir' uses a simple crotchet motif which gains a heaviness by much repetition, and there is a certain amount of chromatic movement in the harmony as the voice parts extend the motif. The second line begins with descending parallel thirds for lament, and the mood is enhanced with an augmented chord (b.11). Schein again creates a 'suspensio' effect for the word 'weinten', with rests interrupting the melodic line in each part:

⁴⁵ There is a printing error in the text of Schein's original and the *NAsW* edition: Calvisius' version reads more correctly 'das Böß vor dir mag nicht bestahn,' rather than Schein's 'das Best vor dir mag nicht bestahn.'

Example 3.25.i Schein: 'An Wasserflüssen Babylon' (no.24) bb. 9-14

10

als wir ge - dach - ten an Zi - on, da wein - ten wir von Her - zen.

7 6 # 6 # 5 6 4 3 # # # # 3 4 # 6 5 4 3

The diminished 4th interval is used for the portion of text which speaks of shame and disgrace ('Schmach und Schand'), presented typically as a repeated scalar motif. At the conclusion of this line Schein staggers the pulse between the parts as he did to evoke instability in 'Erbarm dich mein' (no.15). He does the same thing again in the final line. The long vowel of 'leiden' in the penultimate bar affords Schein an opportunity for a long note followed by the four falling semiquavers, and here the pathos is emphasized even more by a second group. In the original chorale melody the syllable already has a long melisma – the only one in the syllabic setting – and Schein does not obscure the original melody at all with his decoration:

Example 3.25.ii Schein: bb. 32-4

32

den, täg-lich von ih - nen lei - den.

den, täg - lich von ih - nen lei - den.

5 6 5 6 5 6 5 6 6 3 4 5 3

Yet further examples of all of these devices can be found throughout the volume. In many cases the concerto concerned does not necessarily paint a consistent 'anguished' mood throughout to the same extent as 'Erbarm dich mein' (no.15) and a particular device is used to bring into relief just individual words. The dotted minim followed by four falling semiquavers occurs twice in 'O Lamm Gottes unschuldig' (no.17), each time with the first semiquaver tied over as at the end of 'An Wasserflüssen Babylon', firstly on the word 'geschlachtet' ('slaughtered') and secondly on 'verzagen' ('to despair'). Here the effect is enhanced with a false relation and dissonance of a minor 7th (marked *).

Example 3.26.i Schein: ‘O Lamm Gottes unschuldig’ (no.17) bb. 16-17

16

sonst müß-ten wir ver-za-gen.

6 # 7 6 5 3 4 3 6

The word ‘verzagen’ is given the same treatment in ‘Ich ruf zu dir, Herr Jesu Christ’ (no.16), and here the device is rendered even more expressive by an upwards leap of a 4th before the descending semiquavers begin. Again the harmony has a role in the effect, with another augmented chord on the prominent first beat of the bar (marked *).

Example 3.26.ii Schein: ‘Ich ruf zu dir, Herr Jesu Christ’ (no.16): bb. 11-13

12

laß mich doch nicht ver-za-gen.

4 6 b #

In 'Ach Gott vom Himmel sieh darein' (no.19) the device is used in the phrase, 'der Glaub ist auch verloschen gar' ('faith is completely extinguished').

As well as this, however, in one instance in 'Nun freut euch, lieben Christen gmein' (no.8) the semiquaver pattern is used to lend expressivity on the word 'Liebe' in a setting with a happier mood. Juxtaposition of major and minor chords also colour the phrase. The chorale is entitled 'Eine schöne Dancksagung für die höchsten wolthaten Gottes D. Mart. Luther,' in Calvisius, and in this particular phrase the text exhorts Christians to dance and sing together 'mit Lust und Liebe'. (Note also the Italianate escape note at the cadence.)

Example 3.26.iii Schein: 'Nun freut euch, lieben Christen gmein' (no.8) bb. 10-12

The musical score for Example 3.26.iii shows the vocal and lute parts for the chorale 'Nun freut euch, lieben Christen gmein' (no.8) in measures 10-12. The vocal parts (Soprano and Alto) sing the lyrics 'mit Lust und Liebe, be-sin-gen, ein mit Lust und Liebe, be-sin-gen,'. The lute part provides harmonic support with a semiquaver pattern on the word 'Liebe' and an Italianate escape note at the cadence. The figured bass notation for the lute part is 6, 6/4, 3, 4, 3.

The double function of the diminished 4th has already been mentioned in reference to 'Christ, unser Herr, zum Jordan kam' (no.13). Other instances where it is employed for its *Affekt* and associated with the ideas of death, sin and the devil include a passage in 'Gott

der Vater wohn uns bei' (no.10) on the words 'escape the devil's cunning,' where it is coupled with a little gesture on 'entfliehn' to depict flight:

Example 3.27.i Schein: 'Gott der Vater wohn uns bei' (no.10) bb. 35-37

35

ent - fliehn des Teu - fels Li - sten,

4 3

In 'O Lamm Gottes' (no.17), based on a chorale entitled 'Das Agnus Dei deutsch' in Calvisius' *Gesangbuch*, the interval of a diminished 4th is outlined in a stepwise crotchet motif for the phrase which speaks of sin, and the idea is repeated at the end, with a plea for mercy:

Example 3.27.ii Schein: 'O Lamm Gottes' (no.17) bb. 21-3

21

canto II

er - bar - me dich, er - bar - me dich un - ser, o Je - su

5 # 5 # 6 # #

In 'Wo Gott zum Haus nicht gibt sein Gunst' (no. 23) this same figure is used for the word 'umsonst' ('in vain' – 'the power of a watchman is in vain.').

Likewise the device of descending parallel thirds and descending consecutive suspensions, which were used for an anguished *Affekt* in 'Christ, unser Herr, zum Jordan kam' (no.13), are affirmed in Schein's vocabulary by further examples. In 'Da Jesus an dem Kreuze stund' (no.5) Schein uses descending close parallel thirds where the text speaks of Christ's body being wounded. The line is repeated in a similar way, with the effect enhanced by suspensions.

Example 3.28.i Schein: 'Da Jesus an dem Kreuze stund' (no.5) bb. 7-13

The musical score for 'Da Jesus an dem Kreuze stund' (no.5) bb. 7-13 is presented in three parts: Soprano, Alto, and Bass. The lyrics are: 'stund und ihm sein Leichnam war verwundet, und ihm sein Leichnam war verwundet, war verwundet'. The score illustrates the use of descending parallel thirds and consecutive suspensions, which are highlighted by the numbers 7, 6, 5, 4, 3 written below the notes in the first system.

At the close of 'O Lamm Gottes' (no.17) the two parts descend in syncopated parallel thirds, and, unusually, also rise again, for the words 'Christ have mercy' ('erbarme dich unser, o Jesu') (bb. 23-27). In spite of the generally happier mood of 'Nun freut euch, lieben Christen gmein' (no.8) the device occurs here when the text briefly refers to Christ's

sacrifice (bb. 35-36). However, with the interval of a third between the two vocal parts being such an integral feature of the style, it is not surprising that descending parallel thirds, and even lines of suspensions occur frequently, and often they are not associated with any particular rhetorical *Affekt*.

Two other isolated gestures in *Opella nova I* associated with an 'anguished' *Affekt* clearly attest to the influence of the Italian madrigal. 'Wo Gott zum Haus nicht gibt sein Gunst' (no.23) has already been cited for its use of the diminished 4th for the word 'umsonst.' The same word and sentiment also occur in the preceding line of text, and here a descending line of first inversions is used, the bass line moving downwards by step. In fact Schein builds on this Italian madrigalian progression here, heightening the effect with a suspended 7th on each chord. The escape notes, however, affirm its Italianate conception. The line is repeated in a less extended version to round the phrase off, and here the line of first inversions is also repeated, moving on the minim beat rather than semibreve, with the bass covering only a 4th:

Example 3.29.i Schein: 'Wo Gott zum Haus nicht gibt sein Gunst' (no.23) bb. 10-16

10

so ar - beit' je - der - mann um - sonst, so ar - beit' je - der - mann um - sonst, so

so ar - beit' je - der - mann um - sonst, so ar - beit' je - der - mann um - sonst, so

7 6 7 6 7 6 7 6 7 6 #

13

so ar - beit' je - der - mann um - sonst, so ar - beit' je - der - mann um - sonst, so

so ar - beit' je - der - mann um - sonst, so ar - beit' je - der - mann um - sonst, so

6 6 6 6 6 4 3

The second comes in another concerto which has already been mentioned for its 'anguished' madrigalian gestures, 'O Lamm Gottes unschuldig' (no.17). Towards the end as the singers plead for Christ's mercy Schein puts emphasis on the words 'O Jesu' in one of the statements of the phrase, giving it a little melisma with the voice jumping the expressive interval of a descending minor 6th, an interval forbidden in the *prima prattica*, with an Italianate rhythm of a long note followed by two quavers:

Example 3.29.ii Schein: 'O Lamm Gottes unschuldig'(no.17) bb. 19-21

canto I

er-bar-me dich un-ser, o Je-su,

6 # 6 7/3 6/4 5/3

These last two are well known features of Monteverdi's style in his madrigals, especially in his fourth and fifth books, and there is evidence that these may well have been known to Schein. Monteverdi's madrigals first appeared in print in Germany as far back as 1597, when several from his second and third books, and one from his as yet unpublished fourth book ('Ah dolente partita') were included in an anthology published by P. Kauffmann in Nuremberg. *Fiori del giardino* contained seven works by Monteverdi in total, as well as seven by Marenzio, nine by Haßler, nine by Giovanni Leone and five by Gabrieli. A collection published in two volumes by the organist of the Danish court, Melchior Borchgrevinck, in 1605 and 1606 contained five from the fourth book ('Ah dolente partita', 'Cor mio mentre vi miro', 'Non più guerra pietate', 'Io mi son giovinetta' and 'Quell'augellin che canta') and one from the fifth book ('Cruda Amarilli'). These volumes appear in the Leipzig and Frankfurt book fair catalogues in their years of publication, 1605 and 1606,⁴⁶ as do the reprints of Monteverdi's third, fourth and fifth books by the publisher Phalèse in Antwerp in 1615.⁴⁷ Irmgard Hammerstein (née Hueck) points out that these re-

⁴⁶ no. 151 and 152 (Appendix B)

⁴⁷ no. 966 and 967 (Appendix B)

publications must have met a demand for Monteverdi's work.⁴⁸ On this point it is interesting to note Printz's comment in his *Historische Beschreibung der edlen Sing- und Klingkunst* (1690): that Monteverdi was particularly well-known in the early seventeenth century on account of the *Stylo Recitativo* and *Stylo Madrigalesco*.⁴⁹ Since the madrigals seem to have been so well known it would not be out of place here to look for similarities between Monteverdi's madrigalian language and Schein's madrigalisms in *Opella nova I*.

The sound of two high voices in close thirds is a characteristic feature of the opening piece of the fourth book, 'Ah dolente partita', where the text speaks of grief, the pain of death and a longing for immortality. Several of the devices Schein uses for this mood are in evidence here. Beginning from a unison note, the two upper parts move apart stepwise to create suspensions on the words 'Ah dolente partita' ('O painful parting'). A few bars later they move downwards through a minor sixth in close thirds on the words 'O end of my life!'.⁵⁰

⁴⁸ Irmgard Hammerstein: 'Zur Monteverdi-Rezeption in Deutschland. Johann Hermann Scheins *Fontana d'Israel*,' in *Hammerstein Festschrift* (Laaber, 1986) p. 177. The information in this paragraph (apart from the reference to the book fair catalogues) is largely taken from this article. Hammerstein makes convincing comparisons here between madrigals from Monteverdi's third, fourth and fifth books and Schein's madrigals in his *Fontana d'Israel* of 1623.

⁴⁹ Wolfgang Caspar Printz: *Historische Beschreibung der edlen Sing- und Kling-Kunst* (Dresden, 1690) fascs. repr. ed. by Ottmar Wessely (Graz, 1963) p. 131

**Example 3.30.i Monteverdi: 'Ah dolente partita' from *Il quarto libro de madrigali* (1603)
bb. 1-15**

Measures 1-15 of the musical score for 'Ah dolente partita' from *Il quarto libro de madrigali* (1603). The score is for five voices: Canto, Quinto, Alto, Tenore, and Basso. Measures 1-5 show the Canto and Quinto parts with lyrics 'Ah do - len - te par - ti - ta,'. Measures 6-10 show the Canto and Quinto parts with lyrics 'Ah fin de la mia vi - ta, Ah fin de la mia vi - ta,'. Measures 11-15 show the Alto, Tenore, and Basso parts with lyrics 'Ah fin de la mia vi - ta, De te par'.

Continuation of the musical score for 'Ah dolente partita' from *Il quarto libro de madrigali* (1603), measures 16-20. The score is for five voices: Canto, Quinto, Alto, Tenore, and Basso. Measures 16-20 show the Canto and Quinto parts with lyrics 'Ah fin de la mia vi - ta, Ah fin de la mia vi - ta, De te par'.

A splendid example of Monteverdi's descending parallel thirds occurs on the final line of this madrigal. Monteverdi creates the thirds here by staggering entries at the same pitch, a technique which Schein uses often. Schein may have taken such a passage as a precedent for his use of the device for phrases of lament, such as the passage from 'Da Jesus an dem Kreuze stund' (no.5) in example 3.28.i above.

Example 3.30.ii Monteverdi: bb. 82-89

82

Per fa che mo - ia immor - tal - men - r'il co - re

Per fa che mo - ia immor - tal - men - r'il co - re

vi - ta aldo - lo - re Per fa che mo - ia immor - tal - men - r'il co - re

Per fa che mo - ia immor - tal - men - r'il co - re

mo - ia immor - tal - men - r'il co - re

This madrigal also contains consecutive descending first inversions, or *fauxbourdon*, used for pathos on the words 'fin de la mia vita'.

Example 3.30.iii Monteverdi: bb. 40-43

40

la pe - na de la mor - te

E pur io pro - vo E pur io pro -

Ah fin de la mia vi - ta Da

Ah fin de

Ah fin de la mia vi - ta Da

The second madrigal of book four, 'Cor mio mentre vi miro', contains another good example of Monteverdi's use of *fauxbourdon*. In this passage we also find a disjointed

effect, akin to 'suspensio', (which Schein uses several times in *Opella nova I*) here depicting text about the soul departing in a single breath:

Example 3.31.i Monteverdi: 'Cor mio mentre vi miro' from *Il quarto libro de madrigali* (1603) bb. 16-19

16

l'a ni - ma spi - ro

l'a ni - ma spi - ro

In un so - lo so - spir l'a ni - ma spi - ro

In un so - lo so - spir l'a ni - ma spi - ro

In un so - lo so - spir l'a ni - ma spi - ro

This example from Monteverdi also contains an outline of a diminished 4th in the upper part of the group of three. This however is not rhetorically significant; the passage is a repetition of the phrase just sung by the two upper parts, where the interval outlined was a perfect 4th, and the alteration is due primarily to the underlying harmony. Diminished 4^{ths} appear not to be part of Monteverdi's rhetorical vocabulary in the same way as Schein's.

A few bars later Monteverdi uses his characteristic gesture of a descending 6th, here a major 6th, where the poet sighs for both death and life (e.g.3.31.ii). (Schein used a descending minor 6th for the words 'O Jesu' in 'O Lamm Gottes unschuldig' (no.17), e.g.3.29.ii above.)

Example 3.31.ii Monteverdi: bb. 25-28

25

O bel - lez - za, bel - lez - za mor - ta - le

O bel - lez - za, bel - lez - za mor - ta - le

O bel - lez - za, bel - lez - za mor - ta - le

O bel - lez - za, bel - lez - za mor - ta - le

Unlike the diminished 4th, chromaticism in general does play a vital role in the rhetoric of Monteverdi's madrigals. The opening of the final madrigal in book four, 'Piagne e sospira', uses a simple rising chromatic line to depict the word 'piagne' ('weep'). We have seen that Schein uses chromatic writing for similar effect, especially in 'Erbarm dich mein' described above. Augmented chords are also sometimes used by Monteverdi for anguished *Affekt*; in the example below from the Fifth Book of Madrigals the augmented chord is used in the phrase: 'I have lost my faith in love, which, in your kingdom where I scattered my faith, reaps only disdain' ('non mi dà fede non sosterner Amor che nel tuo regno Là dov'io sparta fede mieta sdegno.')

Example 3.32.i Monteverdi: 'Amor se giusto sei' from *Il quinto libro di madrigali* (1605)

The musical score is for a five-part setting of a madrigal. The parts are labeled on the left: Canto, Quinto, Alto, Tenore, Basso, and Basso Continuo. The Canto part begins with a long note on 'Là' followed by a descending semiquaver run. The other parts enter in the second measure. The lyrics are: 'Là do_vio ho spar - ta fe - de Là do_vio ho'. The Basso Continuo part provides a harmonic foundation with a similar descending semiquaver pattern.

'Cruda Amarilli', also from the Fifth Book, makes significant use of a long note followed by four falling semiquavers to create a mood of lament. The *Affekt* is quite clear since the device is used for the word of emotional expression, 'Ahi'. Note also the descending, syncopated parallel thirds at the end of this phrase for the word 'amaramente' ('bitterly'):

Example 3.33.i Monteverdi: 'Cruda Amarilli' from *Il quinto libro di madrigali* (1605) bb.

11-20

mar ahi las so Che col no-me anco-ra D'a-mar ahi

mar ahi las so Che col no-me anco-ra D'a-mar ahi

mar ahi las so Che col no-me anco-ra D'a-mar ahi

mar ahi las so Che col no-me anco-ra D'a-mar ahi

mar ahi las so Che col no-me anco-ra D'a-mar ahi

This madrigal also contains other examples of rhythms which were established in Monteverdi's madrigalian vocabulary and which Schein made his own in *Opella nova I*. The table below gives a summary of characteristic Monteverdian rhythms in this madrigal and counterparts from two of Schein's concertos which have already been mentioned, 'Ein feste Burg ist unser Gott' (no.21) and 'O Lamm Gottes unschuldig' (no.17):

Example 3.33.ii

Monteverdi:

Schein

'Cruda Amarilli'

'O Lamm Gottes'

'Ein feste Burg'



Che col no-me an-co - ra



ahi — las - so



te a-ma-ra - men-te



Poi che col dir t'of fen - do



I mi mor - rò



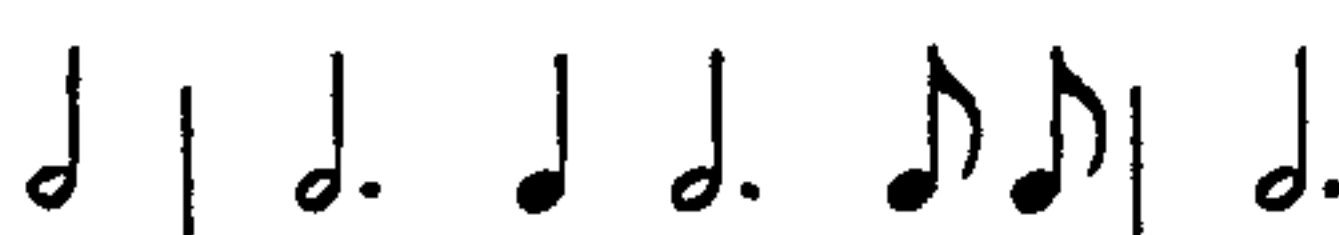
e più fu - ga - ce e più fu - ga - che



ge - schlach - tet



er - bar - me dich un - ser, o Je



am Stamm dei Kreu - zes ge - schlach



die um jetzt hat be - trof - fen



er hilft uns frei



Of course one must be wary of claiming any technique or gesture as Monteverdi's original property, or suggesting that Schein directly and consciously imitated Monteverdi's work. These features can be found elsewhere, too, for example in Florentine monody, or madrigals by other composers. The artistic skill and individuality of the composer lay in the way he manipulated and applied elements of an established vocabulary in common

currency. All we can ascertain for certain from these comparisons is a recognition of Italian madrigalian devices in the concertos of *Opella nova I*, translated into a Lutheran theological context. The direct influence of Monteverdi's madrigals is a possibility, but it must remain an open-ended question.

At this point mention should be made of Giovanni Gabrieli's setting of the text 'Timor et Tremor' for six voices. It appeared in Gruber's Nuremberg anthology, *Reliquiae sacrorum concentuum Giovan Gabrielis, Iohan-Leonis Hasleri...* (1615),⁵⁰ and it, too, employs several features of the Monteverdian madrigal style for anguished *Affekten* in a sacred text.⁵¹ It opens, for example, with descending intervals of a minor sixth, and a 'suspensio' effect in each part:

Example 3.34.i Giovanni Gabrieli: 'Timor et Tremor' from *Reliquiae sacrorum concentuum Giovan Gabrielis, Iohan-Leonis Hasleri...* (1615) bb. 1-8 (only the parts shown sing in these bars)

An augmented chord is used for the phrase 'Have mercy on me':

⁵⁰ no. 637 (Appendix B)

⁵¹ Denis Arnold: *Giovanni Gabrieli and the music of the Venetian High Renaissance* (London, 1979) pp. 278-280

Example 3.34.ii Gabrieli: bb. 39-43

Not all of Schein's settings require the imagery of anguish described above, and he also finds occasion to create that other typically madrigalian mood of joyfulness. It is easy to imagine 'Herr Gott, dich loben alle wir' (no.28) being performed at a sprightly tempo – otherwise the lively dotted rhythm of the opening phrase and the word painting on the word 'schweben' ('hover' or 'float') would lose their effects.

Example 3.35.i Schein: 'Herr Gott, dich loben alle wir' (no.28) bb. 1-4

'Vom Himmel hoch da komm ich her' (no.3) also takes on a happy mood. In the final phrase 'davon ich singn und sagen will' Schein steers the music into a triple metre, and

then there is a long *passaggio* with much quaver movement on the word 'sagen'. Triple metres are also used for their joyful effect in *Alleluia* sections, for example in 'Christ lag in Todesbanden' (no.7) and 'Komm, heiliger Geist, Herre Gott' (no.9). This was a long-established feature of sacred motet and concerto writing, and Schein would have been familiar with it from many sources.

At the close of 'Gott der Vater wohn uns bei' (no.10) Schein uses a running quaver *passaggio* for the same sentiment as at the close of 'Vom Himmel hoch,' to portray singing:

Example 3.35.ii Schein: 'Gott der Vater wohn uns bei' (no.10) bb. 46-48

46

so sin-gen wir Al-le-lu ia.

so sin-gen wir Al-le-lu ia.

6 3 4 3

In 'Mit Fried und Freud ich fahr dahin' (no.30) a melismatic quaver passage is used predictably to depict the word 'fahr'. Dotted quaver passages are used for the more active images of 'leben' ('to live') in 'Ich ruf zu dir, Herr Jesu Christ' (no.16), which is striking in its context because it stands out among plainer rhythms; and for the word 'sternenklar' ('bright as the stars') in 'Herr Christ, der einig Gottes Sohn' (no.25), where the rhythm represents the shining of the stars:

Example 3.35.iii Schein: ‘Herr Christ, der einig Gottes Sohn’ (no.25) bb. 24-25

24

für an - dem Ster - nen - klar, für an - dem Ster - nen - klar,

3 4 3 4

Aside from Schein’s use of madrigalian devices to depict a text, mention must be made of his use of number representation. Though this is itself an ancient technique, Schein combines it with new Italian features. ‘Dies sind die heiligen zehen Gebot’ (no.11), for example, opens with an Italian declamatory rhythm. (Hueck, in her analysis of *Opella nova I*, considers this to be an isolated example of modern Italian declamatory rhythm in the collection.⁵²) The three upbeat quavers bring the rhythmic stress to the middle of the bar, rather than placing it on the first word as in Calvisius’ original:

Example 3.36.i Calvisius: ‘Diß sind die heilgen zehen Gebot’

⁵² Hueck: *op.cit.* p. 139

Example 3.36.ii Schein: 'Dies sind die heiligen zehen Gebot' (no.11) bb. 1-2

7 6

I would hesitate to agree that this is an isolated example of Italian declamatory rhythm; 'Ein feste Burg ist unser Gott' (no.21), described above, contains several comparable examples, perhaps even more authentic ones, since Schein deviates from the notes of the chorale in setting them (see e.g.3.14.v above). In this present example the repeated Gs are dictated by the original chorale melody. Schein's version, however, contains an extra syllable and an extra note: instead of the spelling 'heilgen,' Schein changes it to 'heiligen.' Such a change was deliberate – in his *Cantional* (1627) Luther's original version is back in use. The extra syllable enables Schein to write a more Italianate rhythm, but perhaps more significantly it brings the total number of syllables and notes in this first motif to ten, the number of the Ten Commandments which are the subject of the chorale.

Another example of number representation is found in 'Da Jesus an dem Kreuze stund' (no.5). Where the text mentions 'die sieben Wort' ('the seven last words') Schein gives the corresponding motif seven repetitions between the two voices (counting the last

statement where the two voices come together as one). Again this ancient device is combined with an Italian rhythm: three upbeat crotchets followed by a minim.

One last example, akin to the idea of number representation, occurs in 'Ach Gott vom Himmel sieh darein' (no.19). The concerto opens with a cantus firmus type statement of the first phrase of the chorale in white notes. A text lamenting the godlessness of the world, the repeat of the first line of the chorale melody coincides with the words 'wie wenig sind der Heiligen dein' ('how few are your saints'). Schein portrays this with diminution of the phrase to quavers, which is very effective after the broader phrase of the opening:

Example 3.35.iii Schein: 'Ach Gott vom Himmel sieh darein' (no.19) bb. 10-11

10

men, wie we-nig sind der Heil-gen dein, ver-las-sen, ver-las-sen

men, wie we-nig sind der Heil-gen dein, ver-las-sen

6 # 5 5

The role of rhetoric

As we have already seen, the relationship between music and text was of central importance in the new Italian style. A defining feature of Viadana's stylistic intentions, as he expressed them in the preface to the *Cento concerti*, was that the text should be clearly audible, and not obscured by the music:

'I have taken pains that the words should be so well disposed beneath the notes that, besides their proper delivery, all in complete and due sequence, it should be possible for them to be clearly understood by the hearers, provided that they are delivered distinctly by the singers.'⁵³

He also advises the organist to play 'simply', so that the singer is not obscured. One of Caccini's main concerns in *Le Nuove Musiche* was to eliminate excessive musical decoration which made it difficult to understand the text, and it has already been shown in this chapter that Viadana likewise applied decoration judiciously for the very same reason, also requesting the singer not to add his or her own.⁵⁴ Caccini and Monteverdi took the relationship between music and text one step further, insisting that the music should positively help to convey the meaning of the text. Monteverdi's thought on this point is

⁵³ 'Mi sono affaticato che le parole siano così bene disposte sotto alle note, che oltre al farle proferir bene, tutte con intiera, continuata sentenza possino essere chiaramente intese da gli Uditori, pur che spiegatamente vengano proferite dai Cantori.' (*Opere di Lodovico Viadana Volume I: Cento concerti ecclesiastici* (Kassel, 1964) p. 122); translation from Strunk: *Source Readings in Music History* (London, 1952) p. 421

⁵⁴ 'questa sorte di Concerti deve cantarsi gentilmente con discretione, & leggiadria, usando gli accenti con raggione, & Passaggi con misura, & a' suoi lochi; sora tutto non aggiungendo alcuna cosa più di quello che in loro si ritrova stampata' (*Opere di Lodovico Viadana: op.cit.* p. 122);

'Concertos of this kind must be sung with refinement, discretion, and elegance, using accents with reason and embellishments with moderation and in their proper place: above all, not adding anything beyond what is printed in them...' translation from Strunk: *op.cit.* p. 421

summed up most famously and succinctly by his brother Giulio Cesare Monteverdi in the preface to his *Scherzi Musicali* of 1607: in his *seconda prattica* his intention was 'to make the words the mistress of the harmony and not the servant.'⁵⁵ This invests music with a rhetorical function. Aspects of both Viadana's and Caccini's, and Monteverdi's style and approaches to the text have been traced in Schein's Italian tendencies in *Opella nova I*. The question of a rhetorical perception of music will be considered in the final chapter of this study on the significance of the new style in Schein's context. Here, however, we must consider how rhetoric played a part in Schein's compositional process.

Schein's funeral sermon tells us that he spent four years at school at Schulpforta and then went on to Leipzig University where he studied 'law and the liberal arts' for four years. The seven liberal arts of course included grammar and rhetoric, and we know from the school chronicle of Schulpforta that most of the school timetable was taken up with the study of rhetoric and classical oratory.⁵⁶ Pupils were required to pass an examination in

⁵⁵ '...dice mio fratello, che non fa le tue coie a cato arreto che la sua intentione è stata (in questo genere di musica,) di far che l'orationi sia padrona del armonia è non serva, sara la sua compositione giudicata nel composito della melodia...' (*Canzonette e Scherzi musicali di Claudio Monteverdi* ed. by Malipiero. vol. X facsimile p.69); translation from Strunk: *op.cit.* p. 406

⁵⁶ Justinus Pertuch: *Chrönicon Portense...Liber secundus de Nova Porta. Hoc est: Monasterio Portensi* (1612). A copy is held in the Herzog August Bibliothek, Wolfenbüttel (shelfmark: M:Gm3624). I list the lesson plan Pertuch gives here to show the extent to which rhetoric pervaded the curriculum:

Lectiones: Primae Classis: Hora VI: Dial. & Rhet. alternis vicibus, IIX: Isocratis & Demosthenis orationes adjuncto Poëta Graeco Homero vel Hesiodo, XII: Hebraea Grammatica & Sphraerae Epitome, I: Cicero. cum Salustio vel L. Floriepitome Historiae Romanae abgewechselt. III: Aeneis virgilij, aut Odae selectiores Horatij.

Secundae Classis: Hora VI: Lucae Loßij Erotemata Dial. & Rhet., IIX: Isocratis oratio ad Demonicum (vel ad Nicoclem vel Nicoclis) una cum Pythagorae vel Phocylidis carminibus, & Clenardi Graec. Grammatica, XII: Arithmeticae & Musicae exercitium, I: M.T. Cic. epistolae famil. & orationes succinctiores, ut pro M. Marcello, III: Ovidij Elegiae selectiores cum exercitio Prosodiae Latinae interpositis interdum hymnis Prudentij & Sedulij aut Psalmis Buchanani.

Tertiae Classis: Hora VI: Gram. & synt. Lat., IIX: M.T. Ciceronis Verrina VI. & sententiae eiusdem insigniores ex P. Lagnerio addito Onomastico sive Nomenclatore latino Germanico, XII: Musicae &

the Lutheran catechism, and Latin and Greek grammar before entering the school, and the chronicle tells us that in the first class they not only practised translation, but also 'more difficult exercises, such as argumentation according to the custom of giving a speech with *exornatum, narrationum, exordium* and the other parts of rhetorical speech.'⁵⁷ Music, however, was still placed in the same lesson as arithmetic, in the hour after lunch. A similar emphasis on rhetoric might have been found in any of the Lutheran *Lateinschulen*, and Schein's educational career, with his study of the liberal arts and law at university, was typical of a cantor musician.

The pertinence of looking for a rhetorical structure in Schein's music is a matter for speculation. Given Schein's thorough grounding in rhetoric, it would not be out of place to look for a such a structure in his music. We might suggest that the chorale on which a concerto is based constitutes the *inventio* ('invention'), the individual treatment of each successive line of the chorale and its division into figures the *dispositio* ('arrangement'), and the variation and ornamentation the *elocutio* ('style').⁵⁸

Arithmeticae; item Calligraphiae exercitium, I: Epistolae Sturmianae, additis Elegantijs oratorijs Fabricij, III: Fabellae Aesopi una cum praeceptis morum & Prosodia G. Fabricij, itemq. sententijs Poëtarum selectioribus
ibid. pp. 42-3

⁵⁷ 'Sed etiam aliarum exercitationum graviorum veluti Argumentationum sive Epicherematum more oratum exornatum, narrationum, exordium, aut aliarum orationis Rhetorica partium:...' *ibid.* p. 41

⁵⁸ Summarizing the subject of rhetorical structure from the main Latin and Greek texts for the purposes of analysing Mozart's piano sonatas, John Irving lists the five *partes* of an oration: invention (*inventio*), arrangement (*dispositio*), style (*elocutio*), memory (*memoria*) and delivery (*pronuntiatio*). He concludes that 'memory' corresponds to musical influence and 'delivery' to performance practice, so that only the first three are relevant to musical compositional structure. Irving: *Mozart's Piano Sonatas: Contexts, Sources, Style* (Cambridge, 1997) pp. 108-110.

With more certainty, however, we may identify individual musical figures, which Schein adopted from Italian music, which have a particular rhetorical significance and are associated with moving or calming certain affects. Indeed the comparative analysis above shows that these are an integral part of Schein's imitation of the Italian style. In the early seventeenth century German music theory had made inroads into labelling rhetorical musical figures and creating a system of musical rhetoric, Burmeister and his treatise of 1606, *Musica poetica*, making the most significant contribution to the subject. Such systematisation was, however, foreign to the Italian composers Schein imitated. For German composers such as Schein, the new Italian style with its overt emphasis on rhetoric was a practice to be imitated, rather than a system of composition to be learnt. Schütz's supreme example of travelling to Venice to observe Italian practice, and bringing back not only Italian music but also musicians themselves bears witness to this.

Augustine outlines this very distinction between rhetoric approached through theory and rhetoric approached through imitation in his discourse on rhetoric in *De Doctrina Christiana*, concluding that the latter approach results in the truest eloquence. I quote him here because his formulation illustrates the point so clearly, and because his ideas had an important place and special relevance in Lutheranism:⁵⁹

⁵⁹ At times in his writings Luther views Augustine as his predecessor, particularly in his doctrine of justification by faith, his views on the sacrament of the Eucharist, and his interpretation and emphasis of Pauline theology. For example he quotes Augustine's *Nature and Grace* in his first published commentary on a New Testament text, his *Lectures on Galatians* (1519), and he began his *Disputation against Scholastic Theology* with a spirited defense of Augustine (1517). Augustine's writings were a focus of polemics between reformers, however, and in spite of similarities, Luther's ideas do not always concur with Augustine's thought. (This information is taken from Jaroslav Pelikan: *The Christian Tradition Vol.4: Reformation of Church and Dogma (1300-1700)* (Chicago & London, 1984))

'In the absence of such ability the rules of eloquence cannot be learnt, and even if they are laboriously drummed in and assimilated to some extent they are of no benefit. For even those who have learnt the rules and speak fluently and stylishly are not all able to consider them as they speak in order to make sure that they are following them...Yet we discover the rules of eloquence to be observed in the sermons and addresses of eloquent men, even though the speakers did not consider them either when preparing to speak or when actually speaking. They observe the rules because they are eloquent; they do not use them to become eloquent. Infants acquire speech purely by assimilating the words and phrases of those who speak to them; so why should the eloquent not be able to acquire their eloquence not through traditional teaching but by reading and listening to the speeches of the eloquent and by imitating them within the limits of their ability?'

Certainly Praetorius mentions rhetoric in his discourse on the new Italian style; however, for him it is relevant only to performance, and not so much the compositional process. In his definition of the Italian term *Voces Concertatae*, the voices participating in a concerto, he says:

'I use the term concerted or rather concerting voices, for those who respond among each other, and concert and dispute as to who among them can do it best. Therefore one should select, dispose and order the best singers for such parts, those who not only are perfect and sure of themselves, but also have a good disposition to

sing in the current new manner and fashion, so that the words are correctly and clearly pronounced and intelligibly recited just like an oration; because of this the Italians also sometimes call it recitative chorus.⁶⁰

It comes up again in his instructions on singing style in the 'jetzige Italianische Manier', where he likens the role of the singer to that of an orator. He begins the chapter:

'Just as it is the task of an orator not only to decorate a speech with graceful and vivid words and grand figures, but also to deliver it correctly and move the affections, sometimes by raising the voice, sometimes dropping it, sometimes speaking in a soft and gentle voice, and sometimes with a strong and full voice, so is it also the task of the performing musician not simply to sing, but to sing with art and grace, so that the hearts of the listeners are stirred and the affect moved, and so that the song may achieve the effect for which it is intended and directed.'⁶¹

⁶⁰ translated in Butt: *Music Education and the Art of Performance in the German Baroque* (Cambridge, 1994) p. 108.

Praetorius: 'Ich nenne es *Voces Concertatas, vel potius Concertantes*; die gleichsam einander *Respondiren*, und untereinander *Concertiren* und streitten/ wer es unter ihnen zum besten machen könne. Darumb man denn zu solchen Stimmen die besten *Cantores* und Sänger außlesen/ bestellen und ordnen mus/ die nicht allein *perfect* und gewiß seyn/ sondern auch auff jtzige neue Manier und Weise ein gute *disposition* zu singen haben/ also das die Wörter recht und deutlich *pronunciret*, und gleich als eine *Oration* vernehmlich daher *recitiret* werden; derer ursachen es die *Itali* auch bißweilen *Chorum recitativum* nennen.' *Syntagma III* p. 106

⁶¹ 'Gleich wie eines Oratoris Ampt ist, nicht allein eine Oration mit schönen anmutigen lebhaftigen Worten, unnd herrlichen Figuris zu zieren, sondern auch recht zu pronuncjren, und die affectus zu moviren: In dem er bald die Stimmen erhebet, bald sincken lesset, bald mit mehligter und sanffter, bald mit gantzer und voller Stimme redet. Also ist eines Musicanten nicht allein singen, sondern künstlich und anmütig singen: Damit das Herz der Zuhörer gerühret, und die affectus bewegt werden, und also der Gesang seine Endschaft dazu er gemacht, und dahin er gerichtet, erreichen möge.' *ibid.* p. 229

His use of the term 'Musicant' here, rather than 'Musicus' or 'Cantor' or anything else which might refer to a more learned musician, however, indicates that the focus of his comparison with an orator is, above all, the performing musician. What follows is purely instruction on ornamentation, and there is nothing about moving particular affections with particular figures, or applying rhetorical terms to musical figures in the manner of Burmeister.

The chapter follows the structure and content of Caccini's preface to *Le Nuove Musiche* very closely. Firstly, under the heading 'Natura', Praetorius focuses on the innate qualities and abilities which a singer must possess: a good voice, with only moderate natural vibrato, agility to perform 'diminutions' and an ability to control the breath. The method of beginning a piece from an interval of a second, third or fourth below the starting note, 'intonatio', is also mentioned in this category, as is the technique of dynamic increase on a long note, 'exclamatio'. More specifically, 'exclamatio' requires the singer to make a crescendo on a descending minim or dotted quarter note, which is followed by faster notes. (In his preface to *Le Nuove Musiche* Caccini writes that the whole effect is rendered more expressive when the following notes proceed by leap rather than by step.)⁶²

⁶² Praetorius' explanation of the term 'exclamatio' is somewhat ambiguous, as John Butt points out in his discussion of Praetorius' chapter in his book *Music Education and the Art of Performance* (Cambridge, 1994) (pp.73-4). Some clarification can however be obtained from Caccini's original preface, since Praetorius seems to have translated some of his explanation on this point word for word. Caccini exhorts singers to decrescendo on attacking a note, thereby facilitating a subsequent crescendo, which was the usual way of attacking a note: 'that is, to begin singing with a decrescendo, then on to an *esclamazione*, which is the most basic means of moving the affections. Now, an *esclamazione* is really nothing but a certain strengthening of the relaxed voice...' Ignoring the advice on decrescendo, Praetorius writes: 'Exclamatio is the true means to move the affects, and is achieved by increasing the voice.' ('Exclamatio ist das rechte Mittel die affectus zu moviren, so mit erhebung der Stimm geschehen muß:...') Caccini goes on to explain that the effect of an *esclamazione* is rendered more expressive if the following notes continue by leap rather than by step.

Next, under the heading 'Doctrina', comes an explanation of the various types of 'Diminutiones' which a singer must be able to execute, and know how to apply. Praetorius lists just six kinds. The first four concern notes which move stepwise: *Accentus* (dotted rhythm), *Tremulo* (using two adjacent notes, like a modern trill), *Gruppo* (ornamentation patterns for cadences), and *Tiratae* (scalic runs). Then there is the *Trillo*, of which there are two kinds. The first consists of repetitions of the same note in quick succession, such as is found in Monteverdi's work, according to Praetorius. He is very vague about the second, saying only that it is very diverse and is best learnt by example, and the only Italian author he knows of who gives examples of it is Caccini. From Praetorius' own examples it seems to apply to a syncopated rhythm on two descending adjacent notes.⁶³ Finally he mentions *Passaggi*, runs which may proceed stepwise or with leaps.

Praetorius omits this, perhaps through lack of understanding of the Italian, or perhaps because he was saving it for more thorough explanation in a new treatise he was planning on the subject of Italian performance practice. His next statement is also a word-for-word translation of Caccini's next point: Caccini: 'I would add that in all affective pieces *esclamazione* may as a general rule be used on all half-notes and dotted quarter notes that descend; and they will be made more affective if the following note is short.' Praetorius: 'It can be used on all minims and dotted crotchets which descend. And the following note especially, which thus moves somewhat quickly, is more affective, and also has better grace, than the semibreve, which takes place more often with a raising and lowering of the voice, without *exclamatio*.' (trans. Butt, *ibid.* p. 73) ('...Und kann in allen Minimis und Semiminimis mit dem Punct, Descendendo angebracht unnd gebraucht werden. Unnd moviret sonderlich die folgende Nota, so etwas geschwinde fortgehet, mehr affectus, als die Semibrevis, welche in erhebung und verringerung der Stimm ohn Exclamation mehr stadt findet, auch bessere gratiam hat.') See Caccini: *Le Nuove Musiche* ed. H. Wiley Hitchcock (Madison, 1970) pp. 49-50; *Syntagma III*. p. 231.

⁶³ Neither is Caccini very clear on this point. He describes the *tremolo* and Praetorius' first type of *trillo*, which seem to be all but indistinguishable from one another, and he then goes on to give some diverse examples, to which Praetorius' syncopated descending patterns do indeed bear some resemblance. Unlike Praetorius, Caccini's examples do however contain at least two successive repeated notes, and he explains that the ability to perform the tremolo and trill is a necessary step towards the decorations he has given in the examples. Caccini: *Le Nuove Musiche op.cit.* pp.51-3

Praetorius' last category is entitled 'Exercitatio'. In this short paragraph he simply makes the point that these things are best taught by example; and since the necessary catalogue of examples would be too long ('weitleufftig') to be included in the present volume, he asks the reader to wait until his new treatise on the subject appears. Thus Praetorius also confirms that the rhetoric of the new Italian style was to be learnt through practical imitation rather than theoretical study.

For Burmeister, one of the early German writers to approach the rhetoric of music theoretically, it was the composer rather than the performer who was to assume the role of the orator. In his treatise *Musica Poetica* of 1606 Burmeister lists musical figures, which he describes as being analogous to rhetorical figures. All of the terms he applies are taken from linguistic rhetoric.⁶⁴ Interestingly, this chapter is headed 'De Ornamentis sive de figuris Musicis', ('On ornamentation, or musical figures'). Thus Burmeister's figures have the function of musical decoration, and in this respect he also encroaches on the task of the performer in his application of rhetoric to music.

It is interesting to compare Johann Matthäus Meyfart's treatise on the application of rhetoric to the German language, *Teutsche Rhetorica oder Redekunst* (1634), with this view of the nature of rhetoric in music. 'Rhetoric is the art of speaking on a given subject

⁶⁴ Burmeister describes two kinds of figures: harmonic and melodic. The harmonic ones include: fuga realis, metalepsis, hypallage, apocope, noema, analepsis, mimesis, anadiplosis, symblema, syncopa, pleohasmus, auxesis, parhopoeia, hypotyposis, aposiopesis, anaploce. The melodic ones include: parambole, palilogia, climax, parrhesia, hyperbole, hypebole. (Joachim Burmeister: *Musica poetica* (Rostock, 1606) facs. repr. ed. Martin Ruhnke (Kassel, 1955))

decoratively and of persuading artfully,'⁶⁵ writes Meyfart. He divides his discourse into two parts: the first 'Elocution', in which he outlines the many rhetorical devices which may be used to decorate and enhance a text; the second 'Pronunciation', in which he discusses manner of delivery, devoting whole chapters to subjects such as the use of the shoulders and arms. As with Praetorius' view of rhetoric, the focus of both sections is performance, and Meyfart says very little about substance or composition. His only advice on rhetorical structure comes in the second section and is closely linked to his advice on how an orator should use his voice.⁶⁶

It is noteworthy that neither Burmeister, nor even Praetorius with his extensive quotations from Caccini, says much about the relationship of musical rhetoric to textual meaning. And yet we have seen in the above analysis that many of the figures and musical devices established in Schein's vocabulary are specifically used to aid communication of the text, for example descending parallel thirds to portray lament, and that such usage gives his music a distinct flavour of the new Italian style. Recognising this discrepancy, John Butt has suggested that one might speak of a musical rhetoric or a rhetorical 'flavour' in music at this time, without it necessarily relating to specific verbal and affective communication.⁶⁷ It might be more helpful, however, to speak about different kinds of

⁶⁵ 'Die Rhetorica ist ein Kunst von einem vorgesetzten Ding zierlich zureden/ und künstlich zuuberreden.' Johann Matthäus Meyfart: *Teutsche Rhetorica oder Redekunst* (1634) facs. repr. ed. Erich Trunz (Tübingen, 1977) p. 59

⁶⁶ The title of the chapter is 'Das 8. Capitel. Wie ein weise und mächtiger Redener/ so viel die Stime anlanget/ müsse auff die Stücke seiner Rede achtung geben/ wird kürzlich angedeutet.' ('Chapter 8, in which is briefly outlined the manner in which a wise and powerful speaker should pay special attention to the parts of his speech, in as far the voice is concerned.') *ibid.* 'Das Ander Buch' p. 34

⁶⁷ Butt: *op.cit.* p. 49

rhetoric in Schein's music and that of his contemporaries, which may be classified as follows:

- i) Musical 'rhetorical' figures, which, in Burmeister's way of thinking, are used by the composer to structure and decorate the composition, and thus to move the listener. The figures are for the most part unrelated to the text.
- ii) Musical 'rhetorical' figures, which are inspired by the text and are used by the composer to move the listener by conveying the emotion inherent in the text. Burmeister classifies these as simply a subset of musical 'rhetorical' figures (called 'Hypotyposis'). For composers who subscribed to Caccini's way of thinking, and also Monteverdi's *Seconda prattica*, however, these figures are not merely a subset, but are of superior significance in the structure of the composition. Figures which come into the first category above might be adopted into this category and used to convey the text.
- iii) Musical figures, decorations, gestures, which are unrelated to the text, but are used by the performer to move the listener (cadential embellishment, for example, comes into this category).

iv) Musical figures, decorations, gestures, which are used by the performer to convey emotion inherent in the text, and thus move the listener. Figures which come into the third category above might be adopted into this category and used to convey the text.

All of these types of rhetoric are used by Schein in *Opella nova I*. Some figures are used purely for musical rhetorical purposes in some instances, and yet in others they might be used for the sake of the text, for example the repetition of a phrase might be used for emphasis in one place, but have no particular textual significance when used in another. Just as Viadana and Caccini did not leave their music open to the abuses of an exhibitionist singer, so does Schein also anticipate to some extent the role of the performer in writing out rhetorical ornament. Some gestures are used purely for decoration, and some, for example the use of dotted rhythm, have a textual relevance in some contexts but are purely decorative in others.

It has been stressed that Schein was imitating a practice rather than applying a theory with his emulation of the new Italian style, and for that reason it would not be relevant to identify theoretical rhetorical labels for every device described in the analyses of Schein's concertos above. However, a single concerto, which employs many of the devices and figures we have already encountered in other concertos, will be discussed here to show that Schein, as a composer, was highly eloquent.⁶⁸

⁶⁸ In his doctoral dissertation 'Dichtung und Musik im weltlichen Vokalwerk Johann Hermann Scheins. Stilistische und kompositionstechnische Untersuchungen zum Wort-Ton-Verhältnis im Lichte der rhetorisch ausgerichteten Sprach- und Musiktheorie des 17. Jahrhunderts' (Hamburg, 1959), Hermann Rauhe analyses

'O Jesu Christe, Gottes Sohn' (no.6) is the only concerto in *Opella nova I* which is not based on a chorale. It is likely that the text is by Schein himself, and, unhampered by a prescribed text and melody, Schein gives free rein to 'affective' expression in this piece. The movement contains many rhetorical motifs and gestures which are inseparable from the text, and he juxtaposes and contrasts the two madrigalian moods described above: the first full of anguish, the second light and joyful.

The structure of the movement closely resembles the villanelles of his *Musica Boscareccia* (1621), with two repeated sections. The scoring also has a link with this volume: in his instructions for performance of the *Boscareccia* pieces, Schein suggests that the second soprano part be played on a violin whilst the first is sung.⁶⁹ The specification of a violin in the scoring gives the piece an Italian flavour, and indeed the grouping of soprano voice, 'Cornetto over Violino' and trombone occurs in Crotti's *Il Primo Libro de' Concerti Ecclesiastici* of 1608, in his setting of the text 'O sacrum convivium' (no.17). In neither Schein nor Crotti is the violin writing particularly idiomatic – in Crotti it moves sometimes together with the voice and sometimes with the trombone, and in Schein it mostly moves

the poetry and music of Schein's secular works from a rhetorical point of view. With reference to Meyfart and the German music theorists Burmeister, Lippius, Nucius, Thuringus, and Kircher, he identifies rhetorical figures in both the poetry and music, and examines how Schein unites the two in his compositions.

⁶⁹ '...Es können diese meine Liedlein füglich Musicirt werden:...5. Daß man Soprano I. viva voce singen/ Soprano II. aber auff einem Violinichen oder flötlein; und den Bass auff jetzt gedachter Instrumenten einem darzu machen lasse.' 'Instructio pro simplicioribus,' in *Musica Boscareccia NAsW Bd.7 p.XII*

with the voice part. The violin and voice part in Schein's concerto were obviously conceived as a pair – which verifies its origin with the pieces of *Musica Boscareccia*.

The text is a plea for deliverance, addressed to Christ directly, and the movement opens with a repeated exclamation, the voice leaping down a 4th with the now familiar Italian rhythm of a dotted minim followed by two quavers. It is not difficult to find examples of Italian madrigals which open like this: it occurs frequently in Monteverdi's *Il quarto libro de' madrigali* (1603), from where the example below is taken, and in Schütz's *Neunzehn italienische Madrigale* (Venice, 1611). In her discussion of Schein's madrigals from *Fontana d'Israel* (1623) Hammerstein declares that Monteverdi's Fourth Book of Madrigals was beyond doubt Schein's model for this device.⁷⁰ The rhythm of the opening motif offers the performer the opportunity to apply the Italianate dynamic technique 'exclamatio'; the falling semiquaver decoration in the third bar anticipates the decoration a performer might have added. In Burmeister's terminology Schein uses the figure 'palillogia', i.e. repetition of a melodic idea on the same notes and in the same part.⁷¹

⁷⁰ Hammerstein: *op.cit.* p. 197

⁷¹ quoted from George J. Buelow: 'Rhetoric and music', *NG* 15, p.796

Example 3.37.i Schein: 'O Jesu Christe, Gottes Sohn' (no.6) bb. 1-5

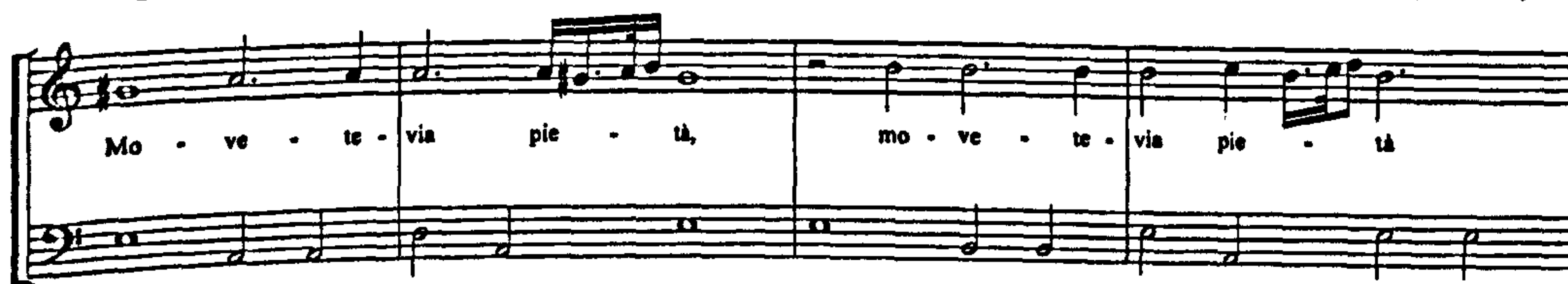
Example 3.37.ii Monteverdi: 'Anima del cor mio' from *Il quarto libro de madrigali*

(1603) bb. 1-6

The opening words are repeated with a second motif in which three up-beat quavers precede a dotted minim. Again Schein presents the performer with an opportunity to execute an 'exclamatio' on each dotted minim, and again he repeats the motif. His use of repetitions in this opening passage might be construed as being for the purposes of textual emphasis. As at the close of the first phrase, in the second motif the voice approaches each strong note by falling from a third above the note, and these escape notes are integral to the

style of this concerto. They have already been highlighted in other concertos, and a comparison has been made with a passage from Gabrieli's setting 'Hodie completi sunt' (*Symphoniae sacrae*, 1615). A second Italian comparison might be made with Caccini's monody, where they are used more consistently; the example below shows the opening of the first madrigal in *Le Nuove Musiche*. Since Praetorius refers to Caccini at such great length in his section on teaching good Italian singing style in *Syntagma III*, he is certainly a possible influence on Schein.

Example 3.37.iii Caccini: 'Movete via pietà' from *Le Nuove Musiche* (1602)



The next phrase opens with another word of emotional expression: 'Ach, laß dein Kreuz,' and here Schein uses the interval of a falling semitone to express pathos. The continuo accompaniment has a purely harmonic function in this first section, and the harmony consists of simple repetitious tonic-dominant chords in D minor. This affords an opportunity for the voice to leap up a diminished 4th, from C# to F as it shifts to another layer of the harmony. As we have already seen above, this interval is a characteristic gesture of Schein's for the expression of anguish.

Encroaching on the role of the performer, Schein uses a dotted rhythm to put emphasis on the adjective 'dür' in the next phrase, 'dürre Kron' ('withered crown'), and a darkening of the harmony and suspensions are used to portray the words 'Marter, Angst und rotes Blut' respectively ('torment, fear and red blood'). The effect is particularly intense on the word 'Angst', where the dissonant interval is a minor 9th. Burmeister classifies the device of suspension as 'syncope'.⁷²

Example 3.37.iv Schein: bb. 10-13

10

und dür - re Kron, dein Mar - ter, Angst und ro - tes Blut

6 6 5 4 3 7 6

4 3

The first section concludes with the plea that Christ's suffering will help the poet at his own death. Schein uses a rising scalar pattern here, which contrasts with the falling semitones of the previous phrases and musically illustrates the poet's hope that death will be release.

⁷² *ibid.* p. 797

Example 3.37.v Schein: bb. 13-16

13

Blut an mei-nem End, an mei-nem end, an mei-nem End mir komm zu - gut.

6 6 6 # 6 6 5 6 7 6

The tone of the text then changes markedly for the final two lines of the poem; as Schein turns to sweeter thoughts of comfort following on from the subject matter of the first section he uses a rhyme which is dependent on the use of a diminutive noun:

‘O allersüßter Herre mein,
damit labe mein Seelelein.’

(‘O my dearest Lord, soothe my soul with this thought.’)

Schein brings out this contrast in the music by a change to a lighter triple metre and a major tonality. Burmeister mentions no rhetorical label for a change from duple to triple metre. It has been shown though, that this device is an established means in Schein’s compositional vocabulary for communicating joyful sentiments. The first part of this phrase is set to a simple two-bar motif, which is repeated twice at different pitches, finally returning to its starting point of an F major chord:

Example 3.37.vi: Schein: bb. 21-22 (the final statement of the phrase):

21

O al - ler - süß - ter Her - re mein,

6 1 6 6

He reverts back to duple time for the final line, and here we find the typical 'Schein' fingerprints of diminution of three up-beat crotchets to three up-beat quavers on the repetition of a phrase, and the final cadence characterised by four descending semiquavers, a performer's expressive decoration:

Example 3.37.vii Schein: bb. 24-28

24

lein, da - mit la - be mein See - le - lein, da - mit la - be mein See - le - lein, da - mit la - be mein See - le - lein.

6 6 # # # 6 # # # 7 6 # 3 6 4 5 3 #

Thus we may conclude that Schein had an established vocabulary of musical figures and gestures, many derived from the language of the Italian madrigal and from the Italian style

of vocal embellishment, through which he was able to imbue his settings with colour and passion. Schein's eloquence certainly does not give the impression of laboured application of theory, but of spontaneous use of a language which he had learnt to speak fluently.

§II: *Opella nova II*

It has already been shown in chapter one that the concertos of *Opella nova II* are much more diverse than those of the first volume. Scorings, genres and structures vary in each setting, and for this reason we shall take a different approach in discussing the music of this volume, considering each concerto separately and in more detail.

Chorale settings of a similar type to those in *Opella nova I*

In this volume 11 of the 32 concertos are chorale settings. Of these, only three are scored for two soprano voices, melodic bass instrument and continuo, the group which dominates the first volume. Each of the three contains new characteristics which are not found in *Opella nova I*, as might be expected of works composed and published slightly later, when the ‘new Italian style’ had had a little more time to establish itself. Instead of the instruction ‘*basso instromento*’ for the melodic bass line in *Opella nova I* (and a note after the preface, *Ad Musicophilum*, explaining that a trombone, bassoon, *viola grossa*, or a similar instrument should be used – or even that it might be left out if no bass instrument were available), here Schein specifies on each part ‘*Trombone ò Fagotto*.’ This suggests that Schein had a more specific *timbre* in mind. Two of the three, ‘Lobt Gott, ihr Christen allzugleich’ (no.2) and ‘Erschienen ist der herrliche Tag’ (no.15), also contain the indication ‘*Canto ò Tenore*’ for the voice parts, a common marking in Italian two-voice works.

‘Lobt Gott, ihr Christen allzugleich’ (no.2) is based on a chorale which does not appear in Calvisius’ *Gesangbuch*. It does however appear in Schein’s own *Cantional*. Composed by Nicolaus Herman in 1560, the melody is in the Ionian mode and conforms to a modern major key, and the four-line verses (of which, of course, Schein sets only the first) use a simple rhyming scheme in the iambic metre. Thus it clearly resembles folksong. Recognising the chorale’s overtly secular nature, Schein chooses crotchets rather than white notes to present the opening phrase in the first voice, and its syllabic, dance-like nature is brought out in the setting. The second voice follows soon after the first, not waiting for the first to finish a complete statement of the phrase, nor imitating it at pitch as usually happened in *Opella nova I*.

Example 3.38.i ‘Lobt Gott, ihr Christen allzugleich’ from Schein’s *Cantional*

Lobt Gott ihr Chri - sten all - zu - gleich in sei - nem höch - sten Thron, der heut schließt auf sein Him - mel -

reich und schenkt uns sei - nen Sohn, und schenkt uns sei - nen Sohn.

‘Lobt Gott, ihr Christen allzugleich’ (no.2) from *Opella nova II*¹ bb. 1-3

Canto à Tenore I Voce
Canto à Tenore II Voce
Basso Trombone à Fagotto
Basso Continuo

Lobt Gott ihr Chri - sten all - zu - gleich in sei - nem höch - sten Thron, lobt

Lobt Gott ihr Chri - sten all - zu - gleich in sei - nem höch - sten Thron,

6 # 6 # 3

¹ This example and all subsequent examples from *Opella nova II* are taken from *NAsW Bd. 5*

The line is extended in a similar manner, and then closer motivic imitation occurs at the close of this opening phrase. Schein creates a semiquaver motif for the opening words 'lobt Gott,' which is unrelated to the melody and serves to outline a harmonic progression. The harmonic rhythm slows, and it forms a little hiatus between two statements of the opening phrase – the original idea is resumed as if to demarcate the close of a section.

Example 3.38.ii bb. 5-8

[illegible]

An imitative motivic structure is more apparent in the second half of the chorale. A motif is derived from just a few notes of the original melody and extended for a few bars, but the melody is barely traceable for the latter phrase. Schein repeats both the text and music of his seven-bar setting of the second half exactly, a structural feature unprecedented in the first volume. Deviating from the pattern dictated by the chorale, this might be construed as showing an increased awareness of musical structure on Schein's part. The resulting

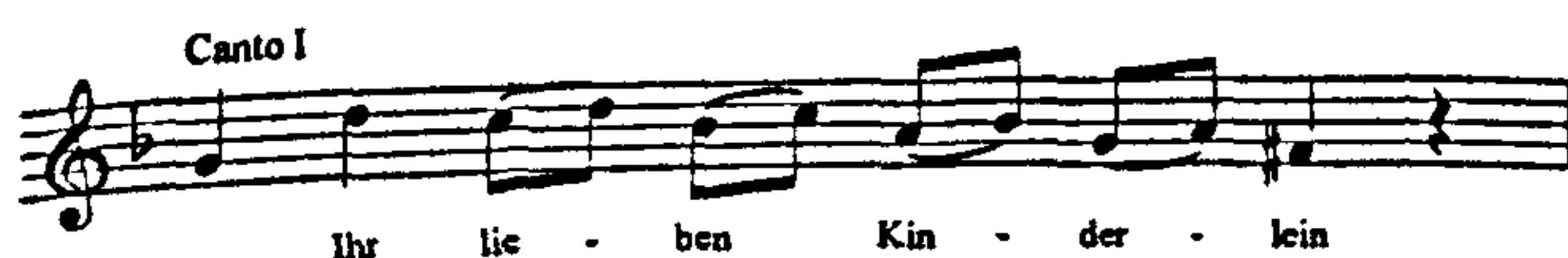
structure can be summarised: a b a c c. Schein uses the repetition of the last line merely as a closing gesture.

‘Helft mir Gottes Güte preisen’ (no.5), on the other hand, closely follows the structure of its chorale, and even repeats the music of the opening line. As in *Opella nova I* a new motif is created for each new line of the chorale; however, there is no clear cantus firmus type statement of the melody. The shape of the melody is preserved, though sometimes considerably varied, amidst much ornamentation: the comparisons in examples 3.39.i-iii) show the type of flowing quaver decoration, which Schein applies to almost all the phrases of the chorale melody (taken here from Calvisius):

Example 3.39.i ‘Helft mir Gottes Güte preisen’ (no.5) bb. 1-2



Example 3.39.ii b.6



Example 3.39.iii b.13

Da sich das Jahr tut en - den

Da sich das Jahr

Schein used this type of decoration in *Opella nova I*, but not to the same extent as he does here, preferring to create more distinct motifs for each new line. The ornamentation is purely decorative, and the repetition of the music of the first line for the new text of the second confirms that Schein's rhetorical purpose here was decoration rather than persuasion. In only one instance can a case be made for text portrayal: the abrupt phrase ending after four falling semiquavers for the line 'da sich das Jahr tut enden' ('now that the year comes to an end'):

Example 3.39.iv bb. 14-16

15

das Jahr, da sich das Jahr tut en - den, die

da sich das Jahr, da sich das Jahr tut en - den,

♭ # 5 6 ♭ # ♭ #

The parts imitate each other closely throughout, and the established Italianate feature of descending parallel thirds (and here sixths as well) from *Opella nova I* is employed (bb. 3-5).

'Erschienen ist der herrliche Tag' (no.15) is also based on a chorale by Nicolaus Herman, which, like 'Lobt Gott ihr Christen' (no.2), consists of short verses of just two rhyming couplets, and has no repetition of the first line. It, too, appears in Schein's *Cantional* but not Calvisius' *Gesangbuch*. Schein preserves the original triple metre throughout the setting – another feature unprecedented in *Opella nova I* - changing only to duple metre for a repetition of the final *alleluia* to round off the piece.

It also takes a similar structure to 'Lobt Gott ihr Christen' (no.2): again the chorale melody does not lend itself to a cantus-firmus-type statement, and Schein presents the whole of the first line in both parts at the opening, one imitating the other, unaltered and uninterrupted. Following this he repeats the whole line again, and it is only after a full repetition in both parts that he treats any portion of the melody motivically, developing the first four notes:

Example 3.40.i 'Erschienen ist der herrliche Tag' chorale melody from Schein's *Cantional*



Example 3.40.ii 'Erschienen ist der herrliche Tag' (no.15) bb. 11-16

11

freu - en mag, er - schie - nen ist, er - schie - nen ist, er - schie - nen ist der herr - li - che

en mag, er - schie - nen ist, er - schie - nen ist, er - schie - nen ist der

4 3 # # # # #

Tag, der herr - li - che, herr - li - che Tag, dran

herr - li - che Tag, der herr - li - che Tag, - dran

6

This juncture is comparable with the 'hiatus' described above in 'Lobt Gott' (no.2) (e.g.3.36.iii): the harmonic rhythm slows and the harmony consists of a series of secondary dominants. The rising line of *Canto II* might even be described as a sequence. The second part of the line is also treated motivically, though very briefly, and then the melody is resumed in its original flowing form.

Schein varies the melody of the second part of the chorale with more decoration. A slightly more motivic structure is apparent here, with imitation between the parts, but the flow of the original melody is hardly interrupted, and whole phrases are imitated canonically. As in 'Lobt Gott' (no.2.) Schein repeats his setting of the second part of the chorale exactly, though leading with *Canto II* instead of *Canto I* as he did the first time.

The structure of the setting as a whole thus closely resembles that of 'Lobt Gott', with its repetitions of both the first and second halves of the chorale. The closing *Alleluja* with its staggered stepwise descending entries is typical of Schein's two-part writing, though unrelated to the chorale.

The chorale settings with tenor cantus firmus in *Opella nova II* also contain several new features which were not present in the first volume. 'Allein Gott in der Höh sei Ehr' (no.3) begins with familiar motifs: a dotted rhythm and the three upbeat quavers followed by a minim, both outlining a G major chord, which is sustained with a G pedal over the whole of the first two bars, and melismatic quaver decoration at the cadence. The harmony changes towards the cadence, but the G major chord is immediately resumed when the voices repeat the music of the opening, exchanging parts. The original chorale melody² is in triple time and the opening motivic exchange in duple time bears little resemblance to it.

When the tenor enters, however, following the duet figuration according to the pattern established in *Opella nova I*, the metre changes to triple time so that the chorale is presented in its original form. This pattern is applied to every line of the chorale throughout the setting: motivic duet in duple time, followed by tenor cantus firmus in triple time. The tenor passages might even be likened to a refrain, although the minim pulse set by the more elaborate writing of the preceding vocal duet means that the rather stately triple metre cannot have quite the same rhetorical effect as a more lively triple time refrain in Gabrieli, for example.

² This chorale appears in Calvisius' *Gesangbuch, Harmonia Cantionum Ecclesiasticarum* (fourth edition, 1612)

The motif of the next line with its sequential series of falling thirds is a new Italian gesture which did not occur in *Opella nova I*. Its Italian identity can be confirmed by comparison with a passage from one of Crotti's *Concerti Ecclesiastici*:

Example 3.41.i Schein: 'Allein Gott in der Höh sei Ehr' (no.3) bb. 8-10

5 6 7 6 7 6 6 6 3 4 5 3 5 6

Example 3.41.ii Crotti: 'Cantate Domino' from *Il primo libro de' Concerti Ecclesiastici* (1609)

Again Schein repeats the motif, as he had done in the first line, swapping the parts over. The first section is rounded off with all voices together at the end of the tenor's triple metre statement of the chorale phrase.

The setting of the opening two lines is repeated where there is a repeat in the original chorale melody for the next two lines of text. Rhetorically, the music fits the text of the opening lines, with the rising motif for 'Gott in der Höh' and the gentle descending sequence for 'Gnade' ('grace'), and so the relationship between text and music is somewhat compromised with the different words of the repeat.

Familiar motivic patterns and devices from *Opella nova I* are affirmed in the latter part of the setting: descending parallel thirds with suspensions (though unrelated to the text), and an active bass line where there are longer notes in the voice parts; a crotchet motif outlining an ascending 4th stepwise; close canonic imitation. The three upbeat quaver rhythm does not fit naturally to the line to which it is applied, 'nun ist groß Fried', giving just a hint that Schein's concern for Italian imitation outweighed his concern for natural German text declamation. The harmony of the duet writing of the final phrase is very simple, with only G major and C major chords. The decorative turn here is familiar from *Opella nova I*, as is the repetitive echo pattern between the parts with both parts singing together to round off the phrase.

The tenor cantus firmus statement of the final line is extended with all three parts reciting the text on a single chord ('All feuding now has an end.'). The displacement of the tenor behind the two soprano parts, and the independence of the parts in the final bars, however, gives an impression of larger scale concerto writing, rather than modern duet style.

Example 3.41.iii Schein: bb. 40-44

40

all Feh-de, all Feh-de, all Feh-de, all Feh-de hat nun, hat nun, hat nun ein En-de, hat nun ein En-de.

all Feh-de, all Feh-de, all Feh-de, all Feh-de hat nun ein En-de, hat nun ein En-de.

de, all Feh-de, all Feh-de, all Feh-de, all Feh-de hat nun, hat nun ein En-de, hat nun ein En-de.

6 5 7 6 5 3 7 6 5 3

Luther's chorale 'Gott sei gelobet und gebenedeiet' is used as a basis for two settings in *Opella nova II*. A long melody with two natural points of closure provided by two like statements of 'Kyrie eleison', one in the middle and one at the end, Schein divides the melody of just one verse into two parts, and labels the first concerto 'Gott sei gelobet und gebenedeiet. Prima parte' (no.13) and the second 'Herr, durch deinen heiligen Leichnam. Seconda parte' (no.14). The two concertos are united by identical settings of the *Kyrie*, which is characterised by the three upbeat quaver rhythm. There is no particular contrast between the two settings, even though the text of the first part speaks more of praise and that of the second might have afforded more opportunity for a madrigalian mood of anguish, such as has been described in *Opella nova I*. In fact, the final line of the chorale, 'Hilf uns Herr aus aller Noth' ('Help us, Lord, in all trouble') is one of the most decorative parts of both pieces. In *Opella nova I* Schein might well have created a series of parallel thirds with suspensions out of the descending long notes of the phrase; here, however, long notes in one part are contrasted with the melismatic quaver decoration of the beginning of

Example 3.42.ii Schein: ‘Gott sei gelobet und gebenedeiet’ (no.13) bb. 10-13

The chorale of ‘Nun freut euch, Gottes Kinder all’ (no.17)³ does not appear in Calvisius, and neither is it given a festive polyphonic setting in Schein’s *Cantional*, so it is surprising that it is set with a cantus firmus in *Opella nova II*. Like ‘Lobt Gott ihr Christen’ and ‘Erschienen ist der herrliche Tag’ it consists of simple four-line iambic verses. In the *Cantional* it is grouped with the Ascensiontide chorales and entitled ‘Ein ander Frewden Gesang’ (‘another song of joy’). No doubt Schein chose a triple metre for the long opening section of his *Opella nova* setting to express the ‘Freude’ associated with the text – the chorale itself is in duple time. Schein’s setting changes to duple time when the tenor cantus firmus enters, but almost half of the 34 bars of the piece are in triple time. At the opening we find the only occasion in Schein’s chorale settings of the *Opella nova* where the melodic bass instrument imitates material from the voice parts, deviating from the continuo line to do so; both voices take an unprecedented full bar’s rest at the same time.

³ Erasmus Alber, 1549

Example 3.43.i Schein: 'Nun freut euch, Gottes Kinder all' (no.17) bb. 1-4

The musical score shows the first four bars of the piece. Canto I and Canto II voices enter with the melody. The Tenore voice and Basso Trombone & Fagotto provide harmonic support. The Basso Continuo line is also present. The lyrics are: 'Nun freut euch, Gottes Kinder all, der Herr führt'.

The structure Schein applies to the opening duet section is similar to that of 'Lobt Gott ihr Christen' (no.2) and 'Erschienen ist der herrliche Tag' (no.15) with repetition of material: after the opening statement of the first two phrases by both voices imitatively, the motif of the first is developed a little with a twofold sequence, before the opening six bars are repeated exactly.

The two soprano parts sing just a single motif throughout the whole of the second half of the setting, *Canto II* always imitating *Canto I* at pitch. The words 'lobsinget ihm' are stated three times successively in the original chorale, and Schein reflects the shape of the original chorale by repeating the short motif at different pitches. The melodic instrumental bass line takes up the continuous quavers of the voices in its accompaniment of the tenor cantus firmus of this line, again asserting independence from the continuo bass line. The tenor has only two entries in cantus firmus style in this piece, singing two of the four phrases of the chorale each time. This structure is not found in any of the other cantus firmus chorale settings in either the first or second volumes. It is, however, a standard device of Schein's in such settings for the tenor to participate in the duet-like imitation

towards the final cadence, as it does here, joining in the exchange of the single motif which dominates the latter part of the setting. A dominant pedal note A is sustained in these penultimate bars, lending stronger diatonic tonal definition:

Example 3.43.ii bb. 30-34

31

lob - sin - get - ihm, lob - sin - get - ihm, lob - sin - get ihm, lob - sin - get ihm mit lau - ter Stimmen.

lob - sin - get - ihm, lob - sin - get ihm, lob - sin - get ihm mit lau - ter Stimmen.

ihm, lob - sin - get - ihm, lob - sin - get ihm, lob - sin - get ihm mit lau - ter Stimmen.

b # 6 # 6 # # 4 # 4 # 4 # 4 # 4 # 4 # 4 6 5 # #

‘Wir gläuben all an einen Gott’ (no.24) is, by contrast, a long and monumental chorale and Schein’s setting is twice as long as ‘Nun freut euch’ (no.17).⁴ There is no repeated first section, nor any repeated material, and the chant on which it is based is apparent in the form of the melody and the notation, with old style neumes indicating melismatic treatment of several individual syllables. Schein’s setting is fittingly austere, and a motet-like structure is more evident here than in any of the chorale concertos of the second volume. The opening is particularly reminiscent of an old-style motet because of the way Schein retains the melismatic pattern of the chorale opening, and allows the phrases to overlap between the parts, *Canto II* imitating *Canto I* with a tonal answer.

With such a long chorale there is little room for repetition or development of motifs. The motifs themselves hardly deviate from their respective chorale phrases, decorated with stock devices which are already familiar from *Opella nova I*, such as dotted rhythms, quaver decoration and close canonic imitation and decorative semiquaver turns. Two phrases in particular deserve specific description. 'Er will uns allzeit ernähren' (bb. 27 – 38) is given the most extensive treatment of all the phrases. Schein takes the opportunity afforded by the relatively static melody of the chorale to introduce chordal quaver recitation in both parts.⁵ At this point the melodic bass instrument briefly participates in imitation with the voice parts and the phrase is also extended with a descending sequence.

The long melismas in the final phrase of the chorale are reflected in Schein's setting by a *passaggio* in each part, leading into the distinctly Italian rhythm of a dotted minim tied to falling semiquavers, the parts even moving together in parallel thirds (e.g. 3.44.i). This passage, and indeed all the decoration in this concerto, is purely for its own sake and bears no relation to the meaning of the text. The concerto is rounded off in Schein's customary fashion, with all the vocal parts participating in imitation.

⁴ In Calvisius' *Gesangbuch* it is entitled 'Das Patremdeutsch. D. Mart. Luther'. (*Harmonia Cantionum Ecclesiasticarum* p.183)

⁵ This device was described above in *Ein feste Burg ist unser Gott* (no.21) in *Opella nova I*; it might be labelled 'stylo recitativo', according to Schütz's definition.

Example 3.44.i Schein: 'Wir gläuben all an einen Gott' (no.24) bb. 60-63

60

Canto I
Voce

hür' und wacht, es steht al - les in

Canto II
Voce

hür' und wacht es steht al -

Tenore
Voce

Basso
Trombone & Fagotto

Basso Continuo

5 4 7 6 / 3 2

The last setting of this type is 'Warum betrübst du dich, mein Herz' (no.3).⁶ The opening line is adorned with melismatic quaver decoration, some of it slurred, which has been shown to be a hallmark feature of the chorale settings in *Opella nova II*. A second statement of the line has more persuasive rhetorical meaning, with the use of a *suspiratio* figure to depict an ailing heart. Two further undecorated and identical repetitions are linked by a small echo passage. Later in the concerto Schein combines two Italian features which have been shown to be well established in his style: he creates a rising sequence with the three up-beat quaver rhythm (bb. 33-34).

After its statement of the first phrase the tenor part loses its definition as a cantus firmus line, frequently overlapping with the soprano duet and adopting the same rhythmic speed as the sopranos rather than using the white notes of the cantus firmus style. Schein creates a rising chromatic figure in the duet part for the penultimate phrase of the chorale, and the

⁶ In Calvisius' *Gesangbuch* this chorale is listed under the heading 'Table songs, to be sung before meals' ('Tisch Gesänge vor dem Essen').

tenor takes the lead in presenting it. When the sopranos take it up the tenor continues, joining in the imitation for a sustained period before the final cadence:

Example 3.45.i Schein: 'Warum betrübst du dich, mein Herz' (no.30) bb. 38-41

38

Canto I
Voce

Canto II
Voce

Tenore
Voce

Basso
Trombone & Fagotto

Basso Continuo

ver- trau du dei- nem Her- ren Gott, der al- le Ding, der al- le Ding er- schaf- fen hat, der al- le

ver- trau du dei- nem Her- ren Gott, der al- le, der al- le Ding er- schaf- fen er-

al- le Ding er- schaf- fen hat, ver- trau du dei- nem Her- ren Gott, der al- le Ding, er- schaf- fen hat, der

6 5 6 4 5 3 6 5 6 7 6 5 6 6 4 5 3 6 5

As well as sequence, we might point to decorative writing purely for its own sake as a compositional aspect which distinguishes the chorale concertos of the second volume from those of the first. While Schein did experiment with different formal designs to some extent in *Opella nova I*, it seems that he applied a more creative sense of structure in *Opella nova II*: repeating sections of music where there is no repeat in the original chorale in the concertos based on the more modern, folksong-type chorales (nos. 2,15); dividing a chorale into two parts and composing two separate settings (nos. 13,14); blurring the distinction between the role of the tenor as a cantus firmus and the soprano duet parts (no.30).

Two other concertos from the collection must be discussed alongside the duet-style chorale settings: 'O Jesulein, mein Jesulein (Prima parte)' (no.6) and 'Ich bring dir mit (Seconda

parte)' (no.7) use a newly composed German text for the New Year, quite possibly by Schein himself. It takes a rather different format from chorale texts, presenting an imaginary dialogue between the poet and Christ. The first of the settings formulates a question: 'O sweet Jesus, my Jesus, son of God and of Mary, what do you bring me from the throne of heaven for the New Year, so that I will remember you always.' The second piece begins with Christ's direct answer: 'I bring you neither silver nor gold, but my dear father's favour, rest, peace and joy in your heart. This shall be my New Year's gift.' And the poet concludes, 'I shall praise you my all my life long.'⁷

The music, however, belongs clearly with the simple two-part chorale settings. Schein uses motifs which are familiar from *Opella nova I* to structure his concertos, and aside from the division of the setting into two parts, question and answer, he makes surprisingly little attempt to bring out the dramatic potential in the text. Remembering the affective opening of 'O Jesu Christe, Gottes Sohn' (no.6) in *Opella nova I*, the opening motif here, which is made up predominantly of straight crotchets, seems rather dispassionate. (The first part of the motif is identical to the opening motif of 'Allein Gott in der Höh sei Ehr' (no.3))

The harmony of the first eight bars is extremely simple, and Schein returns to the repetitive tonic-dominant alternation that was so much a feature of the first volume. A pedal note D is sustained for the first three-and-a-half bars, and when the motif is transferred up a third

⁷ 'O Jesulein, mein Jesulein, O Gottes und Marien Sohn, was bringst du mir vons Himmels Thron zum neuen Jahr für ein Geschenk, dabei ich dein allzeit gedenk?' 'Ich bring dir mit wedr Silber noch Gold, sondern meins lieben Vaters Hold, Ruh, Fried und Freud im Herzen dein, das soll mein Neujahrsschenkung sein.' 'Mein liebes Brüderlein, hab Dank, nun lob ich dich mein Leben lang.'

to another layer of D minor harmony, it switches to a pedal note on the dominant A, returning to D at the end of the phrase in bar 8. Thus only two bass notes govern the whole of the first eight bars.

The motifs are short and well-defined, and throughout both concertos the pattern of statement and imitation by the opposite part is never interrupted. Almost every line of the text is repeated and given a new motif, taken from Schein's stock vocabulary: the motif on 'vons Himmels Thron' allows another section of repetitive tonic-dominant harmony; a melisma decorates the phrase 'zum neuen Jahr'; the Gabrielian decoration of a dotted note followed by two falling semiquavers appears in the next phrase; and then there is a stepwise descending dotted pattern, where each successive note is approached from a third above in the manner of Caccini. The concerto closes with an imperfect cadence, giving a sense of incompleteness, corresponding with the concluding question in the text.

The second part begins with the emphatic *battaglia* rhythm, and there is a change to triple metre where Christ refers to God's praise, returning to duple time when the text refers back to the poet. The quaver recitation rhythm is introduced towards the end where the poet praises God, at the beginning of a repeated final section. The melodic bass instrument plays only with the first soprano, helping perhaps to create an impression of a final *tutti* in a polychoral work, such as Gabrieli's.

The quaver decorations on 'nun lob ich dich' are part of Schein's stock vocabulary, but then the phrase is emphasised further with semiquaver passages. A short burst of activity

leading only to the top of the phrase, this is more dynamic than the static semiquaver embellishment of 'Christ, unser Herr, zum Jordan kam' (no.13) in *Opella nova I*, and is reminiscent more of Monteverdi than Praetorius. The example below shows a passage from Monteverdi's 'Laetatus sum' in the *Vespers*:

Example 3.46.i Schein: 'Ich bring dir mit (Seconda parte)' (no.7) bb. 31-34

31
nun lob ich dich mein Le - ben lang.
lang.
nun lob ich dich mein Le - ben lang.
4 3 4 3

Example 3.46.ii Monteverdi: 'Laetatus sum' from *Vespers* (1610) bb. 68-71

68
il - luc e - nim a - scen -
il - luc e - nim a - scen - de - runt tri - bus
il - luc e - nim a - scen - de - runt tri - bus
il - luc e - nim a - scen -
il - luc e - nim a - scen -
6 6 6

In both concertos sections of harmony are repeated with their respective motifs, resulting in a simple harmonic structure. Where motifs are presented at a new pitch their accompanying harmonic patterns are transposed with them. Sequence plays a prominent part in Schein's exploration of tonal relationships. In the example below each successive statement of the motif begins a third lower than the previous one:

Example 3.46.iii Schein: 'O Jesulein, mein Jesulein (Prima parte)' (no.6) bb. 24-26

24

für ein Ge-schenk, für ein Ge-schenk, da -

Jahr für ein Ge-schenk, für ein Ge-schenk

b b b

Chorale settings for solo voice and instruments

Two further chorale settings in the volume come into a different category, by virtue of their use of instruments and solo voice. 'Also heilig ist der Tag' (No.16) is scored for violin, flute, trombone, tenor voice, and bassoon and continuo. The instrumental group, however, plays a more active role than the *Capella fidicina* used in *Opella nova I*. There is an instrumental introduction with fugato imitation before the voice enters (the continuo is merely a *basso seguente*); this type of figurative and decorative writing continues throughout, often providing brief interludes between phrases of the chorale in the voice. The material of these opening bars is derived from the chorale melody.⁸ The voice part, when it enters, complements the instrumental interest with more recognizable statements of the chorale phrases. In style it is somewhere between a tenor cantus firmus line in the manner of the settings described above and monody, with its variation and embellishment of the melody. The example below shows the first full statement of the opening line (b.11-13).

⁸ The chorale does not appear in Calvisius, but it is included in Schein's *Cantional*, where it is entitled *Salva Festa; Ein alt Osterlied*.

Example 3.47.i Schein: 'Also heilig ist der Tag' (no.16) bb. 11-13

11

Canto I Violino

Canto II Traversa

Alto Trombone

Tenore Voce

Basso Fagotto

Basso Continuo

al - so hei - lig ist der Tag.

b 4 3

6 3 4 5 3 #

An Italian precedent for this texture might be seen in Giovanni Gabrieli's motet *Dulcis Jesu patris imago* (*Sonata con voce*). This is scored for three choirs, the first consisting of tenor voice, cornett, violin and four trombones, the second of tenor and soprano voices, cornett, violin, and three trombones, and the third (which only participates in the latter part of the work) of two tenor voices and one bass, two cornetts and one trombone. Organ is specified for the continuo, and it plays a *basso seguente* throughout. The instruments of the first two choirs are given a long introduction, and when the solo voices enter (only the tenor from the second choir sings until the *tutti*) they sing a simple chant-like line imitatively. This line forms the mainstay of the first 76 bars of the whole piece and is repeated several times over by each voice, sometimes broken down into two motifs and treated imitatively, sometimes treated antiphonally, sometimes sung solo and accompanied by just one choir, and sometimes punctuated by a short instrumental interlude. It always retains its cantus firmus-like nature, however, and is given only a minimum of rhythmic interest and decoration in comparison with the instrumental parts.

Example 3.47.ii Gabrieli: 'Dulcis Jesu, patris imago'
 (C128. single manuscript source D-Kl 2^o Ms. mus. 530) bb. 44-48

The musical score is arranged in two systems. The first system (measures 44-48) includes:

- Choro 1. [Voce]**: Vocal part with lyrics: [dul - cis Je - su] pa - tris i - ma - go, dul - cis
- Choro 1. Cornetto**: Instrumental part
- Choro 1. [Alto] Viola**: Instrumental part
- Choro 1. Trombone**: Instrumental part
- Choro 1. Trombone**: Instrumental part
- Choro 1. Trombone**: Instrumental part
- Choro 1. Trombone**: Instrumental part

The second system (measures 44-48) includes:

- Choro 2. Voce**: Vocal part with lyrics: Je - su [dul - cis Je - su,]
- Choro 2. Cornetto**: Instrumental part
- Choro 2. [Alto] Viola**: Instrumental part
- Choro 2. Trombone**: Instrumental part
- Choro 2. Trombone**: Instrumental part
- Choro 2. Trombone**: Instrumental part

At the bottom of the score is the **Sonata con voce per l'organo**.

The piece owes its existence today to just a single manuscript source, and interestingly it is a manuscript from Landgrave Moritz's collection from the court at Kassel. Research has concluded that the text and setting were both composed specially for thanksgiving celebrations at St. Mark's and the Church of the Redentore in Venice for the city's

recovery from the plague of 1575-1577.⁹ Schein's piece was also intended for an important festival in the Lutheran Church, Easter.

Closer to Schein though, Praetorius applies the idea to chorale settings in his *Polyhymnia Caduceatrix* (1619), and he describes it as 'the seventh style' ('Die VII. Art') in *Syntagma III* (*Capella fidicina* came under the third manner). He writes:

'In this manner, when the chorale is sung in one part by a human voice, the other parts – whether there are 2, 3, 4, 5 or more parts – play harmonies, fantasias, fugues etc. on instruments. The chorale in the human voice can then be heard audibly and clearly and can be understood, just as if someone was singing solo with an organ or *Regal*...

Wonderful things are being invented by distinguished and famous composers in this manner. They preserve the chorale sometimes in the soprano, sometimes in the tenor, alto or bass, and they create such sweet and artful counterpoint upon it, which, in my judgment, is easy to play on many kinds of melodic instruments on which one can play ornaments, and is just as successful, and almost better, than it is when played on an organ or other continuo instrument.'¹⁰

A setting of 'Nun komm der Heiden Heiland' (no.XVII) in *Polyhymnia Caduceatrix* contains a good example of this texture. Each verse is treated differently and separated by a triple time *ritornello* with a repeated text. It is only the third verse which receives this

⁹ David Bryant: 'Liturgy, Ceremonial and Sacred Music in Venice at the Time of the Counter-Reformation' (unpublished doctoral dissertation, University of London, 1981), pp. 96-97. quoted in Richard Charteris: 'Critical Commentary' in *Gabrieli Opera Omnia* vol. 7, p. XXXIII

¹⁰ 'Diese Art / ist dahin gerichtet / daß / wenn in einer Stimme der Choral humana Voce gesungen wird / die andern alle / es sein nun / 2.3.4.5. oder mehr Stimmen / ihre Harmony Fantasien und Fugen etc. darzu führen / und allein mit Instrumenten zu den Choral musicirt werden: So denn der Choral in der Menschen-Stimme gar vernemblich und deutlich / gleich als wenn einer gar allein in eine Orgel / oder Regal sünge / gehöret und vernommen werden kan....

Und auff diese Art / werden nun mehr gar herrliche Sachen / bey vortrefflichen / hochberühmbten Organisten gefunden / welche den Choral bißweilen in Cantu, bißweilen im Tenore, Alt oder Baß behalten / unnd auß dermassen lieblichen und kunstreichen Contra-punct darauff erfinden unnd setzen: Welche nach meinem geringen gutachten / gar leicht auff allerley Ornament-Instrumenta nach vorangezeigter Art und Weise / eben so wol / und fast vornemblicher Tractiret, und Musiciret werden könnten / alß es auff einer Orgel oder andern Fundament-Instrument geschehen kan.' *Syntagma III* p.190

treatment.¹¹ One might wonder which ‘distinguished and famous’ composers Praetorius was referring to in his description quoted above. He makes no comment about this being an Italian manner of writing, and since they use chorales in their compositions they are more likely to be German composers than Italian.

Schein’s vocal line in ‘Also heilig ist der Tag’, however, contains too much affective expressive potential for the singer to be classified comfortably with these styles of Gabrieli and Praetorius. For this reason, Hueck perceives a contradiction within Schein’s setting in her study of *Opella nova II*. She describes the concerto as a ‘Choralmonodie’,¹² and draws attention to the discrepancy between the objective, polyphonic instrumental writing and the subjective, monodic nature of the tenor part.¹³ This point of tension is absent in Gabrieli’s *Sonata con voce* and Praetorius’ setting of ‘Nun komm der Heiden Heiland’, where the vocal lines are simpler and do not have the same decorative and affective intentions.

So what are the ‘monodic’ features of the vocal line here? The chorale melody can in fact be easily traced in every phrase. Schein creates an illusion that his melodic line is free by applying monodic rhythms, decorations and cadential gestures. A dotted minim followed by quavers (or semiquaver decoration), the rhythm which Praetorius and Caccini prescribe for the use of *esclamazione* in performance, occurs in every phrase of Schein’s setting, apart from the livelier triple time section. The examples below illustrate how close Schein comes to Caccini’s style in this regard:

¹¹ Praetorius: *Gesamtausgabe* vol. XVII.1 pp. 145-146

¹² Irmgard Hueck: ‘Die künstlerische Entwicklung Johann Hermann Scheins dargestellt an seinen geistlichen Werken’ (unpublished doctoral dissertation, University of Freiburg, 1943) p.158

¹³ *ibid.* p.161

Example 3.47.iii phrase from 'Also heilig ist der Tag' in Schein's *Cantional*



Schein: 'Also heilig ist der Tag' (no.16) bb. 23-25

A multi-staff musical score for a chorale. The top staff is the vocal melody, starting at measure 23. Below it are several lute or keyboard staves. The lyrics 'denn der ei-ni-ge Got-tes sohn,' are spread across the staves. At the bottom, there is a figured bass line with numbers: 1, 6, 7, 6, 5, 1, 4, 3, 5, 6, 3, 4.

Example 3.47.iv Caccini: 'Movetevi à pietà' from *Le Nuove Musiche* (1602) bb. 1-4

A two-staff musical score in G-clef, 4/4 time. The melody is on the top staff, and the bass line is on the bottom staff. The lyrics 'Mo-ve-te-vi à pie-tà' are written below the staves.

In the next line of the chorale, 'der die Hölle überwand' ('who overcame hell'), Schein achieves greater expression on the word 'Hölle' than exists in the original chorale melody by lengthening the first syllable and following it with a drop of a whole octave for the quavers which complete the *esclamazione* effect in performance:

Example 3.47.v chorale melody:

Schein: bb. 27-9 (vocal line and continuo only)

Sequence is an integral feature of the setting, and this also imbues the style with a sense of the free melodic construction of Italian monody. The motif of the first vocal entry, for example, is stated four times, separated by rests which decrease in length as the voice rises, singing the phrase a degree higher each time. Another sequence later in the piece simply employs a standard cadential gesture, tagged on to the end of a phrase (bb. 35-39).

For the penultimate phrase of the chorale Schein changes to a triple metre, expressing the joyful words of the text about salvation. The voice and instruments imitate each other closely here, and the whole thirteen-bar section consists exclusively of just two simple ascending sequences. The first is shown in the example below:

Example 3.47.vi Schein: bb. 40-44

40

da-mit er-löst der Herr, da-mit er-löst der Herr, da-mit er-löst der Herr die Chri-sten-heit,

5 6 5 6 1 4 3

This phrase is itself immediately repeated a degree higher. The final phrase of the chorale is set with an ascending sequence, fourfold with each phrase separated by short rests (bb. 53-58), and further still, a sequence is used for the final 'kyrie' of the chorale. Out of the total 69 bars of the piece the musical structure is dictated by the application of sequence in 31.

Schein's setting of 'Komm, heiliger Geist, Herre Gott' (no.23) is closer to Gabrieli's idea of *Sonata con voce* than 'Also heilig ist der Tag' (no.16). Scored for soprano, two violins, recorder, three trombones and continuo, the chorale is presented as a cantus firmus in the soprano, entirely undecorated, and the phrases interspersed with clear sections for instruments alone. Two other examples of this genre from the Venetian repertoire affirm its Italian origin: Winterfeld was the first to point to a similarity between this concerto by Schein and Monteverdi's *Sonata à 8 sopra 'Sancta Maria ora pro nobis'* from his *Vespers*

of 1610,¹⁴ and indeed Monteverdi's grouping of soprano, three *violini da braccio*, two cornetti, three trombones and continuo is closer to Schein's. There is also Crotti's setting of the same chant *Sancta Maria* from his publication *Il primo libro de' concerti ecclesiastici* (Venice, 1609), which is listed in the German book fair catalogues.¹⁵

This chorale was set with tenor cantus firmus in *Opella nova I*, and this setting is the only one of its type in *Opella nova II*, so it is evident that the festival of Pentecost and this chorale in particular held a special place in the Leipzig liturgy. Indeed it was Pentecost, 25 May 1539, that Luther preached at the Thomaskirche. Perhaps Schein was aware that instrumental music was used in St. Mark's, Venice, on special occasions in Gabrieli's time. In fact a permanent orchestra had recently been established there, a year after Monteverdi took up the position of *maestro di cappella*. The core of the Venetian orchestra consisted of trumpets, trombones and cornetts, a foundation established by a long-standing tradition of the use of trumpets and trombones on ceremonial occasions.¹⁶ This was also the case for Schein in Leipzig. *Opella nova I* is the first publication in which Schein takes the title *Director Musices*, and indeed the cantor at the *Thomaskirche* was responsible for musical provision in the whole town, not just in the church and the school. The *Stadtpfeifer* had provided music for solemn state occasions in Leipzig for over a century, and they had played a role in church music since the end of the sixteenth century. Two groups of string players had established themselves alongside the *Stadtpfeifer* around this time, and by

¹⁴ Carl von Winterfeld: *Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes, Zweiter Theil: Der evangelische Kirchengesang im siebzehnten Jahrhundert* (Leipzig, 1845, repr. Hildesheim, 1966) p.232. Here quoted from Claudia Theis: 'Claudio Monteverdi und Johann Hermann Schein' in *Claudio Monteverdi und die Folgen* ed. by Silke Leopold & Joachim Steinheuer (Kassel, 1998) p. 445

¹⁵ no.301 (Appendix B)

¹⁶ Eleanor Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975) pp. 13-17

1608 they also were a regular feature of church music and were paid for their services.

Schein's instrumentalists might also have been drawn from the students of the University, which had a close musical link with the Church.¹⁷

The similarities between Schein's sonata on *Komm, heiliger Geist, Herre Gott* and Gabrieli's *sonata con voce* are however limited: in both phrases are distinguished by different rhythmic motifs, and there are imitative echo passages between like instruments (in Gabrieli's case between like instruments of the two main choirs). The vestiges of Gabrieli's purely instrumental *canzone* are also apparent to some extent in this setting: it opens with a rhythm which is characteristic of the *canzone*,¹⁸ and it contains a similar variety of rhythmic invention and contrast between imitative and homophonic writing throughout, which lend the music structure. The example below shows the opening of 'Canzon V' from Gabrieli's posthumous collection *Canzoni e Sonati per sonar con ogni sorte de instrumente* (1615), alongside the opening of Schein's piece.¹⁹ The inclusion of *canzoni* in Gabrieli's *Sacrae Symphoniae* of 1597 is evidence of their liturgical use in Venice. Stephen Bonta has assembled evidence to show that they had particular associations with certain parts of the Proper Mass in Venice,²⁰ and we might speculate that Schein was aware of this tradition.

¹⁷ 'Historischer Abriß', in 'Leipzig', *New MGG 5 (Sachteil)*, columns 1052-1054

¹⁸ John Caldwell: 'Canzona', *NG 3*, pp. 742-5

¹⁹ On the basis of the style of writing, editors of the edition from which this example is taken have suggested trumpets and trombones for this *canzone*.

²⁰ quoted in Selfridge-Field: *op.cit.* p. 23

Example 3.48.i Gabrieli: ‘Canzon V’ from *Canzoni e Sonati per sonar con ogni sorte de instrumente* (1615) (N.B. Note values are halved in this edition.) bb. 1-5

This musical score is for Gabrieli's 'Canzon V'. It consists of seven staves, all in treble clef with a common time signature (C). The music is written in a style characteristic of the Venetian school, featuring complex rhythmic patterns and polyphonic textures. The notation includes various note values, rests, and dynamic markings. The score is divided into five measures by vertical bar lines.

Example 3.48.ii Schein: ‘Komm, heiliger Geist, Herre Gott’ (no.23) bb. 1-5

This musical score is for Schein's 'Komm, heiliger Geist, Herre Gott' (no. 23). It features seven staves with the following labels on the left: Canto I Violino & Voce, Canto II Violino, Canto III Flauto, Alto Trombone, Tenore Trombone, Basso Trombone, and Basso Continuo. The staves for the vocal parts (Canto I, II, III) are in treble clef, while the instrumental parts (Alto, Tenore, Basso Trombone, and Basso Continuo) are in bass clef. The time signature is common time (C). The score is divided into five measures by vertical bar lines. A small '5' is written above the final measure of the Canto I staff.

Schein's clear sectional structure in *Komm, heiliger Geist, Herre Gott* takes the following form:

i) instrumental introduction, consisting of a section in duple time, followed by a section in triple time. (bb. 1-5, 6-11)

ii) cantus firmus statement of the first chorale phrase with motivic instrumental accompaniment (in duple time), followed by instrumental sections with motifs loosely derived from chorale phrase I, the first in duple, the second in triple time. (bb. 12-16, 16-22, 23-28)

iii) cantus firmus statement of the second chorale phrase with motivic instrumental accompaniment (in duple time), followed by instrumental sections with motifs loosely derived from chorale phrase II, the first in duple, the second in triple time. (bb. 28-32, 32-34, 35-39)

This pattern is repeated for each of the eight German phrases of the chorale. The final *Alleluia* is treated separately, as a single section with both cantus firmus and instruments together. The first violin sits out during the cantus firmus chorale phrase, possibly purely for the sake of convenience because they share the same partbook, but it rejoins the group for the instrumental variations of the phrase. The second half of the chorale melody itself repeats the music of the first half. Schein's concerto, however, contains no repeated motifs, giving the impression of boundless musical invention. An important feature of the original chorale, as it is harmonized by Calvisius in his *Gesangbuch*, is the cadential structure: each alternate phrase closes with a perfect cadence in G, the next C, the next G, etc. Schein adopts this pattern, and emphasizes it by repeating each cadence twice at the close of each duple and triple instrumental variation section: thus the G major cadence at the end of the first line, for example, occurs three times in succession, including its occurrence in the cantus firmus statement. These regular perfect cadences clearly define

the sections, and also lend the setting a lighter, more Italianate feel than might otherwise have been achieved with such a long cantus firmus chorale and a texture in which almost all the instruments play continuously throughout.

The instrumental accompaniments of the cantus firmus lines employ less well-defined motifs than the purely instrumental sections; they are not far removed from the instrumental parts of the *Capella fidicina* group used in *Opella nova I*. The most important feature of the instrumental variation sections is the violin duet; in each variation section, both duple and triple, the two violins imitate each other closely. The example below shows the third phrase of the chorale and the succeeding instrumental section:

Example 3.48.iii bb. 39-48

Vocce

40

dei - ner Glau - bi - gen Herz, Mut und Sinn,

Violin.

6 3 4 4 3 6 7 6

45

4 3 6 5 6 5 3 4 3

The recorder and trombone parts fill out the texture underneath, a concession on Schein's part to the German preference for a fuller texture in church music, especially music for a solemn occasion such as this. Even though the recorder part contains much melodic interest, it never rises above the two violins in pitch during the instrumental variation

sections. Monteverdi's *Sonata sopra Sancta Maria*, on the other hand, contains passages scored for just two solo violins and even when the full ensemble plays together the lines of individual parts contain rests, allowing imitation in other parts to be heard clearly in the texture.

Similarities between Monteverdi's *Sonata sopra Sancta Maria* and Gabrieli's canzonas and sonatas have long been acknowledged. Indeed for this reason it has been considered one of the most Venetian movements in the *Vespers*.²¹ The extent of Venetian inspiration behind this concerto by Schein is deepened and affirmed, when we add to the comparison with Gabrieli some further similarities to Monteverdi's sonata.

Points of comparison between the two have already been discussed by Claudia Theis in her recent article 'Claudio Monteverdi und Johann Hermann Schein' (1998).²² She places Monteverdi's opening instrumental section with its change from duple to triple metre alongside Schein's instrumental opening, and remarks on how this change of metre is an integral feature of both pieces. Its role in Schein's sonata has been discussed in the analysis above. Whenham affirms its importance in his analysis of Monteverdi's sonata: he concludes that the sonata is a ternary structure, and points out that the 'B' section mirrors the division of the introduction into duple and triple metres, and the pattern of the introduction is of course repeated in the final section.²³

²¹ John Whenham: *Monteverdi Vespers (1610)* (Cambridge, 1997) p. 56

²² Claudia Theis: 'Claudio Monteverdi und Johann Hermann Schein' in *Claudio Monteverdi und die Folgen* ed. by Silke Leopold & Joachim Steinheuer (Kassel, 1998) pp. 433-455.

²³ Whenham: *op.cit.* p. 57

Theis also mentions that the triplet section of Schein's final Alleluia section has a parallel in Monteverdi's sonata. Visually the scores are similar, both containing crotchets with a triplet sign, and the aural effect would also have been similar.

Example 3.48.iv Monteverdi: 'Sonata à 8 sopra 'Sancta Maria ora pro nobis' bb. 126-138 (In Clifford Bartlett's edition, from which this example is taken, the triplets are shown as minims. Bartlett concludes that, since there is no rhythmic change in the cantus part and the notation of longer notes and rests continues, the 'crotchets' in the instrumental parts are in fact coloured minims.)

The musical score is presented in two systems. The first system contains eight staves: Cantus, Violino da brazzo (1), Violino da brazzo (2), Viola da brazzo, Cornetto (1), Cornetto (2), Trombone (1), Trombone (2) or Viola da brazzo, and Trombone doppio (3). The second system contains four staves for Basses generales (Figuring editorial). The score is in 4/4 time and features a triplet section starting at measure 126, with the cantus part and instrumental parts all featuring triplet notation. The triplet section ends at measure 130. The score is written in a style that uses minims for the triplet notes, as noted in the text.

Example 3.48.v Schein: ‘Komm Heiliger Geist, Herre Gott’ (no.23) bb. 107-111

107

Voce & Violino

Al - le lu - ja

Note that Schein precedes his triplet section with the same rhythmic motif as Monteverdi precedes his. The two sonatas have several other motifs in common, all of which can also be found in Gabrieli’s canzonas. Both use a continuous dotted rhythm in the instrumental lines:

Example 3.48.vi
a) (Monteverdi: vln I, bb. 45-47)

45

Vln I

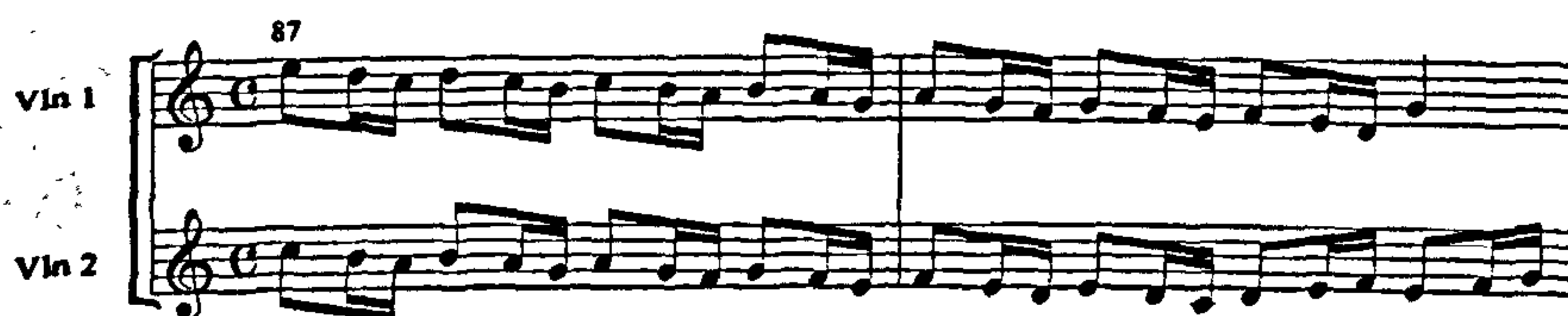
b.) (Schein: vln II, bb. 87-8)

88

Canto II
Violino

And a descending sequence of Schein’s might be compared with a slightly more decorative version of the same idea in Monteverdi:

c.) (Monteverdi: vlms I & II, bb. 87-8)



d.) (Schein: vlms I & II, bb. 32-34)



Theis suggests a further comparison between Schein's setting of 'Komm, heiliger Geist, Herre Gott' and Monteverdi's *Vespers*: she sees a parallel between the structure of the motet 'Dixit Dominus', in which optional instrumental *ritornelli* follow each vocal phrase and repeat the same cadence, and the repetition of cadences in Schein's concerto.²⁴ She points out that the same thing also applies in Monteverdi's setting of the hymn 'Ave maris stella', where the *ritornelli* are in triple time. (These two pieces are mentioned by Praetorius in *Syntagma III*.) Her conclusion, however, – and it seems applicable to the discussion here – is that Schein's concerto with its *tutti* scoring throughout, and its reliance on the chorale melody for structure and instrumental motifs, stands midway between Monteverdi's 'Sonata à 8 sopra 'Sancta Maria'' and Praetorius' 'VII. Art' of chorale setting described above.²⁵

²⁴ Theis: *op.cit.* p. 450

²⁵ *ibid.* p. 455

An early biblical text setting for solo voice and instruments

The same scoring from 'Also heilig ist der Tag' (no.16) is used for a setting of a text from Isaiah, 'Uns ist ein Kind geboren' (no.4) (Isaiah 9:5,6). Free from the confines of any prescribed chorale melody, Schein nevertheless structures the setting with short, distinctive motifs for each new phrase of text. It is likely an earlier work than 'Also heilig',²⁶ and does not afford the opportunities for affective singing with frequent use of *esclamazione* in the style of Caccini to quite the same extent as that concerto, but as Hueck has pointed out in her study, it does however contain the same tension between a monodic vocal line and autonomous instrumental writing.²⁷ This work might best be understood in the light of two motets from Gabrieli's *Symphoniae sacrae* of 1615, in which an expressive solo vocal line is structured motivically. 'In Ecclesiis' is scored for four solo voices, *capella* choir, three cornetti, one violin, two trombones and continuo. It begins, however, with a solo voice and continuo, and solo sections alternate throughout the structure, interspersed with *ritornelli*. The second motif from the opening of Schein's setting, shown in the example below, closely resembles a motif from a duet section in Gabrieli's motet. As in Schein's opening the vocal motif is accompanied by instruments, and is treated with a twofold sequence.

²⁶ Hueck: *op.cit.* p. 174

²⁷ *ibid.* p. 175

Example 3.49.i Gabrieli: 'In Ecclesiis' from *Symphoniae sacrae* (1615) bb. 54-56

54

A
Voce

la De - o est, in De - o est, et spes me - a

T
Voce

me - a in De - o est, in De - o est, et spes

C
Cornetto

7
Cornetto

9
Cornetto

10
Violono

6
Trombone

B
Trombone

Basso per l'organo

Example 3.49.ii Schein: 'Uns ist ein Kind geboren' (no.4) bb. 6-11

The musical score is for a piece by Heinrich Schein, 'Uns ist ein Kind geboren' (no.4), measures 6-11. It is in G minor (three flats) and 3/4 time. The score includes six staves: Canto I Violino, Canto II Traversa, Alto Trombone, Tenore Voce, Basso Fagotto, and Basso Continuo. The vocal parts have lyrics in German. Fingerings are indicated by numbers 1-5 below the notes. The word 'Concerto' is written below the Basso Continuo staff.

Lyrics: Uns ist ein Kind ge - bo - ren, uns ist ein Kind, uns ist ein Kind ge - bo - ren,

Gabrieli's 'Quem Vidistis' also contains a certain amount of solo writing, depicting a dialogue in which the shepherds in the Christmas story are questioned about what they have seen. The opening vocal phrase outlines a stepwise descending fifth from D to G; this interval is implied in the first bar, but it is only completed in the final bar of the phrase. The interval is also an integral pattern of Schein's opening phrase in example 3.49.ii above, and with its four falling semiquavers it closely resembles Gabrieli's phrase.

Example 3.49.iii Gabrieli: 'Quem vidistis' from *Symphoniae sacrae* (1615) bb. 23-29

Sequence plays a prominent role in both these works by Gabrieli and in Schein's setting.

Like Gabrieli, Schein often repeats a motif at a distance of a third from the previous statement, exploring a harmonic relationship between the two statements, as in the example below:

Example 3.49.iv Schein: 'Uns ist ein Kind geboren' (no.4) bb. 22-23

Wholesale repetition of motifs at the same pitch and with the same harmony, even ones lasting two whole bars, is integral to the structure of Schein's concerto, and it is also used by Gabrieli in his motet 'In ecclesiis'. Likewise, both composers apply twofold stepwise

sequences to long motifs and whole phrases. Sometimes the device is inspired by the text, for example Schein applies it to the phrase 'und er heißt Wunderbar' ('and his name shall be called Wonderful') at bb. 24-27. (The device is used for the same effect by Gabrieli in 'Quem vidistis' b. 118-123)

The close rhetorical relationship between text and music in Schein's setting continues in the next phrase. In the text Christ is given a list of titles, and Schein's rising line depicts an increase in glory as each new epithet is named, the rests corresponding with the commas in the text, to give each word its full effect. 'Ewig Vater' represents the climax of the phrase, and thus the falling gesture and the change of harmony on 'Friedefürst' ('Prince of Peace') places this quality in rather a different category from the rest.

Example 3.49.v Schein: 'Uns ist ein Kind geboren' (no.4) bb. 28-32 (the instrumental parts are not shown here)

28

Tenore
Voice

Rat, Kraft, Held, E - wig Va - ter, Frie - de - fürst. Auf daß sei - ne Herr - schaft groß wer - de

Basso
Continuo

6 7 6 5 6 5 5 6 6 6 6 6

The technique of recitation on a repeated note, described by Schütz as *stylo recitativo* in his *Psalmen Davids*, is used here for an affirmative phrase of text. This is not a feature of Gabrieli's solo writing, and is probably more akin to Gabrieli's polychoral motets, or the *Psalmen Davids* themselves. The device is used in the next line not just for affirmative text declamation, but also to represent the 'eternity' of the throne of David and Christ's kingdom by means of a repeated note:

Example 3.49.vi Schein: 'Uns ist ein Kind geboren' (no.4) bb. 37-41 (the instrumental parts are not shown here)

38

Tenore
Voice

auf dem Stuhl Da - vid und sei- nem Kö- nig- rei - che, auf dem Stuhl Da - vid und sei- nem Kö- nig- rei - che,

Basso
Continuo

6 4 3 3 4 3 6 4 3 6

'Quem Vidistis' opens with a substantial *sinfonia*, though thereafter the instruments remain silent until the final *tutti*. 'In Ecclesiis', on the other hand, has a *sinfonia* some way into the piece, after which the instruments continue to accompany a vocal duet, in the manner of Praetorius' 'VII. Art'. At this point, though it is independent, the instrumental writing is not unrelated to the vocal. Schein's setting 'Uns ist ein Kind geboren' opens with an instrumental passage which is even marked 'Sinfon.' in the continuo part, as in Gabrieli's motet. (This was not the case in 'Also heilig ist der Tag' (no.16)). The material anticipates the opening vocal line, and other details are reminiscent of Gabrieli's instrumental writing, for example a linear, rising bass line, the three upbeat quaver pattern, and the dotted minim followed by four falling semiquavers. The instrumental lines remain entirely independent of the voice throughout the rest of the piece.

Larger-scale works

The first of the large-scale concertos in the collection, 'Mach dich auf, werde licht, Zion' (no.8) also presents strong evidence of Gabrieli's influence. The role of voices and instruments here is crucial to the musical structure. The piece has a distinctive scoring: the first partbook contains music for violin, cornett, *flauto piccolo* and voice, the second for voice and flute, the third and fourth each trombone and voice, the bass for bassoon, trombone and voice, and then there is a *basso continuo*. Schein explores the contrasts of sonorities available to him with such an ensemble; although five parts are always present, the variety of textures and characteristic musical material for each phrase of the text lend the piece a more sectional, concerto-type structure. The textures include solo *canto* and tenor duet sections with varying instrumental accompaniment and *capella* sections. Although the *capella* sections do not delineate a refrain structure, there is nevertheless a significant element of repetition in the structure, as is shown in the table below:

Table 1: Schein: 'Mach dich auf, werde licht Zion' (no.8)

| | Bars | Material | Key | Time signature | Scoring |
|----------|-------|----------|---------------|----------------|--------------------------------------|
| A | 1-9 | A. | g - d | duple time | instrumental introduction, solo duet |
| | 10-13 | B. | d - g | triple time | tutti |
| | 13-23 | C. | g - c-d | duple | solo (2 voices, one after the other) |
| ----- | | | | | |
| B | 24-28 | D. | Bb - c - d | triple | tutti |
| | 28-35 | E. | g - g | duple | solo duet with instr. accompaniment |
| | 35-49 | F. | g - g | triple | tutti |
| | 49-62 | G. | g - g | duple | solo duet with instr. accompaniment |
| ----- | | | | | |
| B | 63-68 | D. | Bb - c - d | triple | tutti |
| | 68-74 | E. | g - g | duple | solo duet with instr. accompaniment |
| | 74-88 | F. | g - g | triple | tutti |
| | 88-94 | H. | g (Eb, c) - g | duple | tutti |
| | | | | | |

There are several examples of this ABB structure in Gabrieli's *Symphoniae sacrae* (1615).

A setting of a litany, for example, repeats musical material where the text repeats a phrase with just two words different ('Agnus Dei, qui tollis peccata mundi, exaudi nos Dominus, Agnus Dei, qui tollis peccata mundi, miserere nobis').²⁸ Repetition of motifs and whole sections (usually in the form of *ritornelli*) is an important feature of Schütz's musical structures in the *Psalmen Davids* (1619), and 'Jauchzet dem Herren, alle Welt' (no.26) has an ABB structure similar to Schein's in 'Mach dich auf.' 'Jauchzet dem Herren,' is an extensive piece, with much repetition within its solo and *tutti* sections. A large section 54

²⁸ 'Litaniae B. Mariae Virginis' (no.11) *Gabrieli: Opera omnia; Symphoniae sacrae* (1615) vol. 5

bars long is repeated wholesale at the end, with both the same text and music (where the text begins 'Denn seine Gnad und Wahrheit').²⁹ It consists itself of contrasting sections for one choir, antiphony between two choirs, duet passages, *tutti* sections, and varying specified instrumental accompaniments. According to Anthony Carver's classification of the *Psalmen Davids*, it is one of two settings in the collection which approach the mixed concertato style.³⁰ The carefully balanced structural scheme of Schein's setting 'Mach dich auf' is also strongly reminiscent of Schütz's structural approach in the other piece in this category, 'Alleluja! Lobet den Herren in seinem Heiligtum' (no.17). Here solo duet sections (each marked '*Risposta à 2*') alternate with tutti sections, in which the textual phrase is reiterated. Each of the voices of the two *favorito* choirs has a duet section: thus the first is for two sopranos (with the accompaniment of two bassoons), the second for two altos (with two cornetts and two bassoons or trombones), the third for two tenors (and three trombones), the fourth for two basses (with a violin and a flute), and then the fifth is for two sopranos and two tenors with just continuo accompaniment. In addition the *tutti Alleluja* section with which the piece opened is repeated at the end to round off the structure.

In both 'Alleluja! Lobet den Herren' and 'Mach dich auf' the fabric of the music consists of brief and distinctive motifs, skillfully woven together with repetition and imitation between the parts. Schütz's work is clearly set out as a polychoral structure. In spite of his smaller forces, an antiphonal polychoral structure can also be detected throughout most of Schein's setting. He might equally have labelled his duet sections '*Risposta à 2*'. The

²⁹ see *Psalmen Davids: Schütz NAsW* vol.26 p. 161 bb. 211-265

capella section.

Example 3.50.i Schein: 'Mach dich auf, werde licht, Zion' (no.8) bb. 7-11

Canto I
Violino Cornetto
Flauto piccolo & Voce

Canto II
Voce & Traversa

Alto
Trombone & Voce

Tenore
Voce & Trombone

Basso
Fagotto Trombone
& Voce

Basso Continuo

wer - de licht, Zi - on, wer - de licht, Zi - on;
wer - de licht, Zi - on, wer - de licht, Zi on, - Zi - on;
Denn dein Licht köm - met, denn dein Licht köm - met,
Denn dein Licht köm - met, denn dein Licht köm - met,
Denn dein Licht köm - met, denn dein Licht köm - met,
Denn dein Licht köm - met, denn dein Licht köm - met,
Denn dein Licht köm - met, denn dein Licht köm - met,

There is, however, an important difference between Schütz's concertato-type settings in the *Psalmen Davids* and Schein's setting of 'Mach dich auf'. Both of the texts Schütz sets in this manner are from psalms of praise with consistently joyful moods. Although

³⁰ Anthony Carver: *Cori Spezzati Vol. I: The development of sacred polychoral music to the time of Schütz* (Cambridge, 1988) pp. 236 - 237

Schein's text from Isaiah (60: 1-3) is, for the most part, joyful, a key theme within it is the contrast between light and darkness, and Schein brings this out in his setting, varying the mood of the music. He does this principally by varying the rhythmic speed of the music. The setting begins in duple time, 'Arise, shine,' and changes to triple time (and full *capella* scoring) on the words, 'for your light has come, and the glory of the Lord has risen upon you.'³¹ The symbol \bigcirc (*tempus perfectum diminutum*) here indicates a faster tempo with the *tactus* divided into three.³² (This is shown in the example above.) Where however the text turns to the theme of darkness Schein introduces a 6/2 metre, with no such symbol, so that the minim pulse remains the same and the bars are extended in length. The heaviness of the rhythm is emphasized by the accompanying instruments, which stop their lively decorative movement and take up the same rhythm as the voice, homophonically. Schein's use of chord III at this point also serves to mark the introduction of a new idea. The repetition of the phrase by the second voice, beginning on a C minor chord, then adds darker colouring to portray the text.

³¹ This translation and all subsequent biblical references are taken from the Revised Standard Version.

³² Dahlhaus has shown that in *tempus perfectum diminutum* the time value of notes was reduced by one third, so that the *tactus* was in fact faster. (Howard Mayer Brown: 'Tactus', *NG* 18, p. 518)

Example 3.50.ii Schein: bb. 16-23

Canto I
 Violino Cornetto
 Flauto piccolo
 & Voce
 Canto II
 Voce & Traversa
 Alto
 Trombone & Voce
 Tenore
 Voce & Trombone
 Basso
 Fagotto
 Trombone & Voce
 Basso Continuo

16
 ren ge-het auf & ber dir. Denn sie - he, Fin - ster-nis be - dek -

Voce
 Tromb.
 Denn sie - he Fin - ster-nis be - dek - ket das Erd - reich und

The pattern is repeated in the following *capella* section. After the lively metre of the first *capella* section where the text was about light, the use of the full scoring here for the darkness motif emphasises the opposite polarity.

After this a jaunty dotted motif in a solo duet marks a return to the theme of light. The instrumental writing is closely related to the voices here, since each voice is paired with a trombone.

2

2

example.³³ This latter part of the piece contains several contrasts: it begins, for example, with an exuberant triple section, 'So let us all follow her', and then there are suddenly three bars of only three voices in duple time, 'by whose grace', and all voices together complete the phrase, 'by whose grace we gain eternal life.' Interestingly, the structure of this movement also has a clear ABB pattern like 'Mach dich auf', and the contrasts between alternating solo and *tutti* sections play an important role in defining the structure, as the table below illustrates:

Table 2: Monteverdi: 'Audi Coelum'

| | Bars | Material | Key | Time signature | Scoring |
|----------|---------|----------|-----------|-----------------------|------------------|
| A | 1-84 | A | d - F - d | duple | solo duet |
| B | 85-109 | B | d - a | (2 bars duple) triple | tutti |
| | 110-112 | C | d | duple | three voices |
| | 113-122 | D | a | duple | tutti |
| | 122-127 | E | A - d | duple | solo (with echo) |
| | 128-152 | B | d - a | (2 bars duple) triple | tutti |
| B | 153-155 | C | d | duple | three voices |
| | 156-162 | D' | d - C | duple | tutti |
| | 163-169 | E' | F - d | duple | solo (with echo) |
| | 170-193 | F. | F - d | duple | tutti |

Finally, comment must be made on the Italianate nature of Schein's motifs themselves.

Their decoration, and their repetition and extension by sequence (which is very much a feature of the *Psalmen Davids* concertato settings), are reminiscent of Gabrieli's later style.

³³ Whenham writes that Monteverdi's addition of a final *tutti* section to a solo duet motet is 'somewhat experiential', and does not sit entirely comfortably. (Whenham: *op.cit.* pp. 54-5)

A motif from the second solo section bears a strong resemblance to a phrase from Gabrieli's 'In Ecclesiis':

Example 3.50.iv Schein: bb. 13-17 (vocal line only)

Example 3.50.v Gabrieli: 'In Ecclesiis' (*Symphoniae sacrae*, 1615) bb. 68-69

'Hosianna dem Sohne David' (no.12) is the first of three large scale pieces which have a triple-time repeated section for *capella* choir built into the structure. Like 'Mach dich auf' its structure has a repetitive scheme: it opens with a *sinfonia* for three *bombardone* with continuo, which is followed by a section for three solo voices, marked 'Concert.' in the continuo part, then a *capella* refrain, after which the two *bombardone* play a new *sinfonia*. This pattern is repeated, and then the *capella* refrain recurs twice more, each time preceded by sections for the solo voices and two instruments combined. The timbres of voices and instruments are clearly separated and contrasted in this concerto. Hueck asserts that it

demonstrates Schein's mastery of the Italian idea of textural contrast and clear-cut sectional structure.³⁴

We might point to several precedents among grand Italianate polychoral works, which, like Schein's text from the gospel story of Christ's triumphant entry into Jerusalem (Matthew: 21:9), have joyful, laudatory texts and use a refrain structure. Gabrieli's 'Jubilate Deo' from the *Symphoniae Sacrae* of 1615 takes the words of the title for the joyful triple time refrain,³⁵ a few concertos from Schütz's *Psalmen Davids* use the same principle, in particular the settings of psalm texts with the single theme of praise throughout (for example 'Der 103. Psalm, Konzert, Lobe den Herren, meine Seele' (no.18)). There are also some examples in Staden's *Kirchen-Music Ander Theil* (1626), a work parallel with Schein's *Opella nova II*: like Schein's 'Hosianna', Staden's setting 'Das ist ein köstlich Ding' also consists of solo instrumental duet sections, a regularly repeated *capella* refrain (with fourteen parts), and vocal duet sections. The instrumental *sinfonie* in Schein's and Staden's concertos meet Praetorius' definition of *ritornello* in *Syntagma III*,³⁶ for which he names examples from Monteverdi ('Ave maris stella' and 'Dixit Dominus' from the *Vespers*, and the *Scherzi Musicali*).

³⁴ Hueck: 'Mit einem Griff hat sich Schein hier der italienischen klanglichen und baulichen Klarheit bemächtigt.' *op.cit.* p. 182

³⁵ see Gabrieli: complete edition vol. 3 no.13 p. 163

³⁶ On the question of definitions, Praetorius writes that some composers do not distinguish between *ritornello* and *Symphonia* in their application of the terms, but that in his experience the latter is used for sweet *pavanes* or serious *sonatas*, and the former in shorter, lighter dances and songs. Schein's use of the term *sinfonia* in this instance complies with Praetorius' definition. 'Und ob ich gleich bei etlichen Autoribus befinde/ daß sie die wörter *Symphonia* und *Ritornello* nicht recht unterscheiden: So kan ich doch endlich so viel colligiren, daß *Symphonia*, einem lieblichen Pavan und Gravitätischen Sonaten; *Ritornello* aber einem mit 3. 4. oder 5. Stimmen auff Geigen/ Zincken/ Posaunen/ Lauten oder andern Instrumenten, gesetzte Galliard Saltarellae, Courranten, Volten, oder auch mit semi minimis und Fusen gespickten Canzoni nicht unehnlich/ jedoch das sie bis auff 12. 13. 20. Tact lang/ lenger aber gar selten gesetzt werden.' *Syntagma III* p. 109

Schein takes the phrase ‘Blessed is he who comes in the name of the Lord’ for his *capella* refrain. The text of the whole concerto (79 bars long) constitutes just two lines: ‘Hosianna dem Sohne David! Gelobet sei, der da köm-met im Namen des Herren.’ Consequently there is much repetition, both textually and musically. The harmony is likewise extremely simple; tonally the music is centred around G, C and D. The refrain uses no other chords than these three primary chords in a G major key. Its first phrase, which is shown in the example below, is simply repeated with the second soprano taking the first soprano line (and vice versa) to complete the refrain.

Example 3.51.i Schein: ‘Hosianna dem Sohne David’ (no.12) bb. 19-25

The musical score is for a piece in G major, 2/4 time. It features a simple harmonic texture with a key signature of one sharp (F#). The score includes parts for Canto I and II (Soprano), Tenore I and II (Bombardon), Basso I and II (Voce), and Basso Continuo. The lyrics are: 'Ge-lo-bet sei, der da köm-met im Na-men des Her-ren, ge-lo-bet sei, der da köm-met im Na-men des Her-ren!'. The score shows the first phrase of the refrain, which is repeated with the second soprano taking the first soprano line (and vice versa) to complete the refrain.

The Italianate imitative duet texture plays a key role in the textures of the concerto, since it is applied both to the *bombardon* sections, and the solo vocal sections, which are scored for two sopranos and a bass voice. In the first solo vocal section, a quaver motif in the sopranos outlines a triad, the root of which is sustained as a pedal note by the bass voice:

Example 3.51.ii Schein: bb. 7-9

The musical score shows four staves. The top two staves are for Canto I and Canto II voices, both in treble clef. The third staff is for Basso I voice, in bass clef. The bottom staff is for Basso Continuo, also in bass clef. The lyrics are written below the vocal staves. The Basso Continuo part is marked 'Concerto'.

The four-bar phrase cadences on C. The whole is repeated on the chord of C, and then there is yet another repeat on G. The insistent quaver motif is an Italian feature, which has parallels for example in Monteverdi's Seventh Book of Madrigals (e.g. 'Perchè fuggi'), and also in Schütz's *Psalmen Davids*, for example in 'Jauchzet dem Herren, alle Welt'. This material is also given to the *bombardone* in their next section (b.25-32). In subsequent 'Concerto' sections the bass voice takes the same rhythmic motifs as the sopranos, and the complexity of the imitation is kept to a minimum.

'Vater unser, der du bist im Himmel' (no.18) also has a refrain structure marked 'Cap.' and contrasting solo sections marked 'Concert' in the continuo part, and it begins with a *sinfonia*. Interestingly two instruments are labelled in each partbook, as well as the voice part. The *canto I* partbook, for example, contains the indication 'Violino, Cornetto è Voce'. There are no indications in the course of the piece, however, as to which instrument should play when. The first instruments mentioned in each partbook make up a lighter textured string group ('violino, traversa, violone, viola, violone') and the second instruments a more full-bodied wind and brass sound (two cornetti, three trombones). Both of these are common groupings so it is unlikely that Schein intended all the

instruments to play together. Perhaps only one or the other was intended, or perhaps they were to alternate.

A setting of the Lord's prayer, the final phrase of the prayer is used as a *capella* refrain. Following Italian (and German) convention, the refrain is in triple time, however this does not fit entirely comfortably with the natural stress of the German phrase, fleetingly giving us to doubt Schein's commitment to idiomatic word setting of his native tongue. The rhythmic stress usually falls on the second word of the phrase 'dein,' but in Schein's setting it falls on the conjunction 'denn':

Example 3.52.i Schein: 'Vater unser, der du bist im Himmel' (no.18) bb. 23-27

The musical score is for a capella setting of the Lord's Prayer. It features six vocal parts: Canto I (Violino, Cornetto, & Voce), Canto II (Traversa, Cornetto, & Voce), Alto (Violone, Trombone, & Voce), Tenore (Viola, Trombone, & Voce), Basso (Violone, Trombone, & Voce), and Basso Continuo. The lyrics are in German: 'Denn dein ist das Reich und die Kraft und die Herr-lich-keit von E-wig-keit zu E-wig-keit. A-men.' The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Cap.' (Capella). The score shows the vocal parts with lyrics and the instrumental parts with musical notation. The tempo is marked 'Cap.' (Capella).

The solo sections which alternate with the *capella* refrains are set for alto and tenor duet with just keyboard continuo accompaniment. The first duet phrase uses a distinctive chromatic figure, rising stepwise through a fourth. It is sung four times, twice by each voice, and each entry begins a degree higher than the previous one in the same part. Each

successive entry also begins harmonically a fifth higher than the previous one in the other part, and the cadences at the end of each phrase take the music through a circle of fifths. As the parts overlap they create dissonances of a second. Thus the whole skillfully portrays an image of a prayer rising up to the 'Father in heaven'.

Example 3.52.ii Schein: bb. 10-18

The musical score for Example 3.52.ii, Schein's Concerto, measures 10-18, is presented for Alto, Tenore, and Basso Continuo. The score is in G major (one sharp) and 4/4 time. The Alto part begins in measure 10 with a whole note G4. The Tenore part enters in measure 11 with a whole note G3. The Basso Continuo part enters in measure 12 with a whole note G2. The lyrics are: 'Va - ter un - ser, der du bist im Him - mel, Va - ter un - ser, der du bist im Him - mel, ge - hei - li - got wer - de dein'. The score shows the overlapping entries of the voices, with the Alto part always a fifth higher than the Tenore part. The Basso Continuo part provides a harmonic foundation with a simple bass line. The score is marked 'Concert.' and includes figured bass notation for the Basso Continuo part.

There is some unity between the seven duet sections of Schein's concerto, for though each has its own characteristic motifs Schein applies one or more of the principal features of the first duet passage in each one. Five of the seven employ alternate, overlapping statements of the motif in each part, the second statement in each part beginning one degree higher than the previous one. Two examples are shown below. The motifs in these examples also resemble the opening section in the way they move upwards through the interval of a fourth. Closely linked to this is the recurrent theme of rising semitones. A complete phrase is given in the second example below, in order to show how the rising melodic shape of the first part of the phrase is balanced by a descending one in the latter part. The

descending motif in this example is treated sequentially. All of the duet sections are carefully balanced in a similar manner.

Example 3.52.iii Schein: bb. 37-42

38 Voce

Alto

Tenore

Basso Continuo

Concert.

5 6 6 7 6 4 4 # 7 6 5 # 6

Example 3.52.iv Schein: bb. 63-69

64 Voce

Alto

Tenore

Basso Continuo

Concert.

6 # # 4 # 4 # 6 6 6 3 4 5 3 4

Other Italianate details may be added to the list, such as the motivic vocabulary, the rhythms and the tonal awareness. A distinctive passage in the central duet section uses a pedal note with alternate tonic-dominant harmony, first on A and then on D (e.g.3.52.v).

The final *capella* section is varied with echoes written in and given definition with the markings 'forte...pian...fort', in the manner of Gabrieli (and Schütz).³⁷

Example 3.52.v Schein: bb. 52-4

52

Alto

Tenore

Basso Continuo

täg - lich Brot gib uns heu - te, gib uns heu - te,

un - ser täg - lich Brot gib uns heu - te, gib uns heu - te,

6 # 4 5 # 6 # 4 5 # 6 4 5 # 6 4 5

A later concerto in the volume, 'Selig sind, die da geistlich arm sind' (no.29) also comes into the category of 'large scale settings' because of its full scoring for voices and instruments, its alternate groupings of *favorito* and *capella*, and its varied sectional structure. There is no *sinfonia*, however; the instruments have no independent role, and are just intended to swell the sound in the *capella* sections. A setting of the Beatitudes, it contains clear traces of the subjective approach to the text that is characteristic of the sacred madrigals in Schein's earlier collection *Fontana d'Israel*, and considerations of text interpretation often blur the normally clear-cut contours of concerto structure, placing it closer to the old style motet.³⁸

The repetitive pattern inherent in the text fits naturally into an alternate *favorito* – *capella* structure: a few voices represent the 'poor in spirit' in the first phrase of each couplet, and the *capella* represents the heavenly wealth they will inherit. The text dictates many other

³⁷ The *Basso* partbook in the British Library set of parts (B.133.c) has the marking 'S.' written in ink at this point, probably an abbreviation for 'Sinfonia', indicating that the instruments were to join in again here.

details of the music and its structure. The opening phrase 'Blessed are the poor in spirit', for example, is set for a soprano duet of simple motifs, and frugal harmonic accompaniment which is simply repeated in a slightly decorated form and not developed. The following *capella* phrase 'For theirs is the kingdom of heaven' gives a sudden and surprising contrast to this, a full sound bursting in on an unprecedented Eb chord in a lively triple metre. Such penetration of the meaning of the text would not have been possible in the same way had the piece opened with a richer instrumental *sinfonia*.

Example 3.53.i Schein: ‘Selig sind, die da geistlich arm sind’ (no.29) bb. 3-8

se-lig sind, die da geist-lich arm sind; denn das Him-mel-reich ist ihr, denn das Him-mel-reich ist ihr, denn das Him-mel-reich ist ihr, denn das Him-mel-reich ist ihr.

The *capella* sections, though regular, do not use a repeated refrain but are shaped according to their texts – thus the second *capella* entry on the words ‘for they shall be comforted’ does not have the same exuberance as the first.

³⁸ Hueck concludes that this piece is probably one of Schein's later compositions. (Hueck: *op.cit.* p. 188)

Example 3.53.ii Schein: bb. 12-16

12

Denn sie so-len ge-trö-stet wer-den, denn sie sol-len ge-trö-stet wer-den.

Denn sie so-len ge-trö-stet wer-den, denn sie sol-len ge-trö-stet wer-den.

se-lig sind, die da Leid tra-gen; denn sie so-len ge-trö-stet wer-den, denn sie sol-len ge-trö-stet wer-den.

se-lig sind, die da Leid tra-gen; denn sie so-len ge-trö-stet wer-den, denn sie sol-len ge-trö-stet wer-den.

Denn sie so-len ge-trö-stet wer-den, denn sie sol-len ge-trö-stet wer-den.

Cap.

5

The concerto is balanced in its scoring for solo voices in the *favorito* sections, which take the following form: (a *capella* section comes between each one)

1. two voices: two sopranos
2. two voices: alto & tenor
3. three voices: alto, tenor, bass
4. three voices: two sopranos, alto
5. all solo voices (fugato imitation)
6. two voices: alto, bass
7. two voices: two sopranos
8. three voices: two sopranos, bass
9. all solo voices (motet-like, imitative writing)

In the first half of the piece the sections are clearly delineated, and Schein applies the same motivic structure he uses in other more typical concertos. The *favorito* sections 1-4 and 6-8 each contain a simple repeat of a motif or phrase, without any development of the idea. The first two use the same harmony and have the same melodic contours (see examples

3.51.i and ii above). In addition, the first four are unified by the shape of their opening motifs.

The eighth *favorito* section uses the Gabrielian device mentioned earlier, of repetition of a motif sequentially, a degree higher. The text of this section is 'Blessed are those who are persecuted for righteousness' sake,' and the motif is presented homophonically in declamatory style with three solo voices, a manner which helps to convey the sense of the word 'Gerechtigkeit' and higher judgment.

Example 3.53.iii Schein: bb. 65-69

65 (Canto I)
se - lig, se - lig, se - lig sind, die um Ge - rech - tig - keit wil - len ver - fol - get wer - den,
(Canto II)
se - lig, se - lig, se - lig sind, die um Ge - rech - tig - keit wil - len ver - fol - get wer - den,
(Basso)
se - lig, se - lig, se - lig sind, die um Ge - rech - tig - keit wil - len ver - fol - get wer - den,
se - lig, se - lig, se - lig sind, die um Ge - rech - tig - keit wil - len ver - fol - get wer - den,
6 6 # # 6 6 6 7 6

In other sections harmony is skillfully used to portray the text, and Schein's harmonic variety and freedom give the music a modal flavour. In this respect the concerto is cast in a remarkably different mould from 'Hosianna dem Sohne David' (no.12) with its very modern sense of tonality. The difference is remarkable, but not necessarily surprising, since the text of the latter was a joyful one with no hint of the experience of suffering described in the present piece. The opening duet passage quoted above (e.g.3.53.i), for example, uses repeated chords over a pedal note, however instead of the usual stress of 6/4

– 5/3, tonic – dominant chords, these are set the other way round, altering the accent so as to give the music a softer, plagal feeling, which is in keeping with the mood of the text. At the close of the section there is no cadence into C minor or G minor to resolve the issue, but the music hurtles straight to the Eb major chord of the *capella* section. The third *favorito* section, ‘Blessed are the meek’, begins on a Bb chord, the first time this harmony is used in the piece, and this of course enhances the sentiment of the text. The example below shows the contrast between the close of the preceding capella section and this beginning:

Example 3.53.iv Schein: bb. 15-18

15

denn sie sol - len ge - trö - stet wer - den.

denn sie sol - len ge - trö - stet wer - den.

denn sie sol - len ge - trö - stet wer - den.

denn sie sol - len ge - trö - stet wer - den.

denn sie sol - len ge - trö - stet wer - den.

Se - lig sind die Sanft - mü - ti - gen.

Se - lig sind die Sanft - mü - ti - gen.

Se - lig sind die Sanft - mü - ti - gen.

Se - lig sind die Sanft - mü - ti - gen.

Se - lig sind die Sanft - mü - ti - gen.

Fig.

4 6 7 6 5 4 3 7 6 6 4 5

The phrase ‘Blessed are the peacemakers’ also uses a harmonic progression unprecedented in the piece to enhance its text. Following a G minor *capella* section, this phrase moves to C major, and from there through F major and Bb major. The melodic pattern is also strongly reminiscent of the first two *favorito* sections. Such Italianate motifs with written-out embellishments as in this phrase have become so firmly established in Schein’s

musical vocabulary since *Opella nova I* that it no longer seems necessary to point out each example.

Example 3.53.v Schein: bb. 54-57

Voce 55

Canto I: Se - lig sind, se - lig sind die Fried - fer - ti - gen, se - lig sind,

Canto II: Se - lig sind die Fried - fer - ti - gen, se - lig

Basso Continuo: Fav.

Figured Bass: 5 6 5 3 3 4 4 3 5 6 5 3 3 4 4 3 4 6 4 4 3 4 3 5 6 5 3

Another particularly moving effect is achieved on the phrase 'Blessed are the pure in heart'. The madrigalian device of *fauxbourdon*, consecutive descending parallel sixths between the two voices, enhanced with suspensions, creates particular tenderness.

Example 3.53.vi Schein: bb. 43-48

44 Voce

Alto: Se - lig sind, die rei - nes Her - zen sind, die rei - nes Her - zen sind, se - lig sind,

Basso: Se - lig sind, die rei - nes Her - zen sind, die rei - nes Her - zen sind, se - lig

Basso Continuo: Fav.

Figured Bass: 5 5 6 6 7 6 7 6 7 6 6 7 6 7 6 7 6 5 5 6 4

Towards the end of the piece the repetitive motivic structure and the strong contrasts between sections become less well defined, and a madrigalian feeling eclipses the *concertato* structure. *Favorito* sections 5 and 9, for example, use all five solo voices in imitative polyphonic passages. The latter section is quite extended. Indeed it has to

accommodate the longer final verse of the text, but its style is very different from the simple presentation of motifs in the earlier sections. The final *capella* section is less homophonic than earlier ones, and moves closer to the style of writing in the preceding *favorito* section with a little imitative writing:

Example 3.53.vii Schein: bb. 94-99

(Cap.) 95

trost, und ge - trost, und ge - trost, es wird euch im Him - mel wohl be - loh - net wer -

(Cap.)

seid fröh - lich und ge - trost; es wird euch im Him mel, - im Him - mel wohl be - loh - net wer -

(Cap.)

seid fröh - lich und ge - trost; es wird euch im Him - mel wohl be - loh - net wer - den, wohl be - loh - net wer -

(Cap.)

trost, seid fröh - lich und ge - trost; es wird euch im Him mel, - im Him - mel wohl be - loh - net wer -

(Cap.)

seid fröh - lich und ge - trost; es wird euch im Him mel, es - wird euch im Him - mel wohl be - loh - net wer -

(Cap.)

6 6

den, wohl be - loh - net wer - den, den, wohl be - loh - net wer - den, den, wohl be - loh - net wer - den, den, wohl be - loh - net wer - den, den, wohl be - loh - net wer - den, den,

#

The last two concertos which are scored for a larger and more varied ensemble stand out from the rest because of their passages for solo voice, accompanied, in true monodic style,

just by continuo. 'Maria, gegrüßet seist du, Holdselige' (no.11) and 'Nun ist das Heil' (no.28) contain vocal solos, which are freed from a supporting web of instrumental timbre; in these Schein offers his listeners no compromise such as Praetorius' *Capella fidicina*, but asks them to accept the unclothed texture of monody in church.

'Maria, gegrüßet seist du, Holdselige' (no.11) is given a subtitle *Dialogo*, and is a setting of the Annunciation from Luke 1:28-38. Partial musical dramatisation of longer texts was not without precedent in the Lutheran Church with its *Historia* tradition, however the inclusion of this shorter setting here, intended to be used in place of a motet in an ordinary service, firmly places a mark of Italian identity on the collection. Viadana and Fattorini had included such settings in their early volumes of small-scale sacred concertos, and they had become a regular feature of native Italian collections of small-scale concertos. Gabrieli's 'Quem vidistis' from his *Symphoniae Sacrae* of 1615 has already been mentioned. We might also mention, for example, Grandi's motet collections of the second decade of the century, and in particular his volume of 1619, *Celesti Fiori*, Giovanni Battista Fergusio's *Motetti e dialoghi* (1612), or Ignazio Donati's *Concerti ecclesiastici a 1-4 voci* (1618)³⁹ to name a few. Roche points out that the solo declamatory style of such settings has its roots in opera and secular music. Schein's declamatory style is cast in the same mould, and his choice of a dialogue for a male and a female voice, whether deliberate or not, also places him next to Italian composers who were influenced by the operatic idea of a duet between husband and wife.

³⁹ Jerome Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984) pp. 63-64, 92-94

Likewise, as declamatory monodic passages are arranged into a structure in opera, so does Schein provide a balanced structural framework for his dialogue. The piece begins with an instrumental *sinfonia* for four trombones and continuo. A tenor takes the role of the angel. He greets the Virgin Mary (soprano) in his opening passage, to which she responds with a single line, 'What kind of a greeting is this?'. Another *sinfonia* occurs at this point, as if to mark the end of a section. The angel delivers his message in his next passage (which is somewhat longer than the first). Again Mary replies with a single line 'How can this be, since I have no husband?', and again a *sinfonia* rounds off the section. The angel then explains his prophecy, and Mary's reaction is longer and more conclusive, 'Behold, I am the handmaid of the Lord; let it be to me according to your word.' The concerto closes with a six-part triple time *Alleluia* (to be repeated), marked 'Cap.', with text in all parts.

The *sinfonie* bear no relation to the vocal parts, nor to each other. The first begins with a typical canzona rhythm, a favourite rhythm used in several opening *sinfonie*.⁴⁰

⁴⁰ The same rhythm is used for the openings of: *Hosianna dem Sohne David* (no.12); *O Maria, gebenedeiet bist du unter den Weibern* (no.27); *Nun ist das Heil* (no.28)

Example 3.54.i Schein: 'Maria, gegrüßet seist du, Holdselige' (no.11) bb. 1-4

The musical score consists of five staves. The top staff is for the Alto Trombone, followed by Tenore II Trombone, Tenore III Trombone, Basso Trombone grosso, and Basso Continuo. The music is written in a 16th-century style with a key signature of one flat and a common time signature. The notation includes various rhythmic values and melodic lines across the four measures shown.

The monodic writing is rhythmically varied and free, and the style is closer to the imitation of speech than any concerto in the volume. Schein certainly captures some of the dramaticism inherent in the text; for example, after the angel's words of greeting (18 bars), Mary's fearful reply is very brief:

Example 3.54.ii Schein: bb. 19-25

19

Canto I
Voca

Alto
Trombone

Tenore I
Voca

Tenore II
Trombone

Tenore III
Trombone

Basso
Trombone
grosso

Basso
Continuo

du Ge-be-ne-dei-e - te un - ter den Wei - bern, un - ter den Wei -

Welch - ein Gruß, welch ein Gruß - ist das?

bern.

6 3 4 3 # # 5 6

3 4 3 6 5

There is a certain amount of text declamation on a single note. In spite of this sense of freedom, however, the melodic shapes are carefully structured. In the example below the pitch rises as the angel speaks of the increasing greatness of the Messiah:

Example 3.54.iii Schein: bb. 46-50

47

Tenore I
Voce

und Gott der Herr wird ihm den Stuhl sei-nes Va-tern Da-vid ge-ben, und er wird ein Kö-nig sein ü-ber das Haus Ja-cob e-wig-lich,

Basso
Continuo

6 5 5 6 6 3 4 5 3

Twofold repetition of motifs, either at the same pitch, a degree higher or lower, or a greater distance apart, is an important structural feature of the monody throughout. The passage below shows the opening of the angel’s second solo, where the repetition adds emphasis to the angel’s words, in response to Mary’s reaction in example 3.52.ii above. This device is used, however, at the beginning of every tenor entry.

Example 3.54.iv Schein: bb. 30-33

30

Tenore I
Voce

Fürch-te dich nicht, fürch-te dich nicht, Ma-ri a, fürch-te dich nicht, fürch-te dich nicht, Ma-ri a,

Basso
Continuo

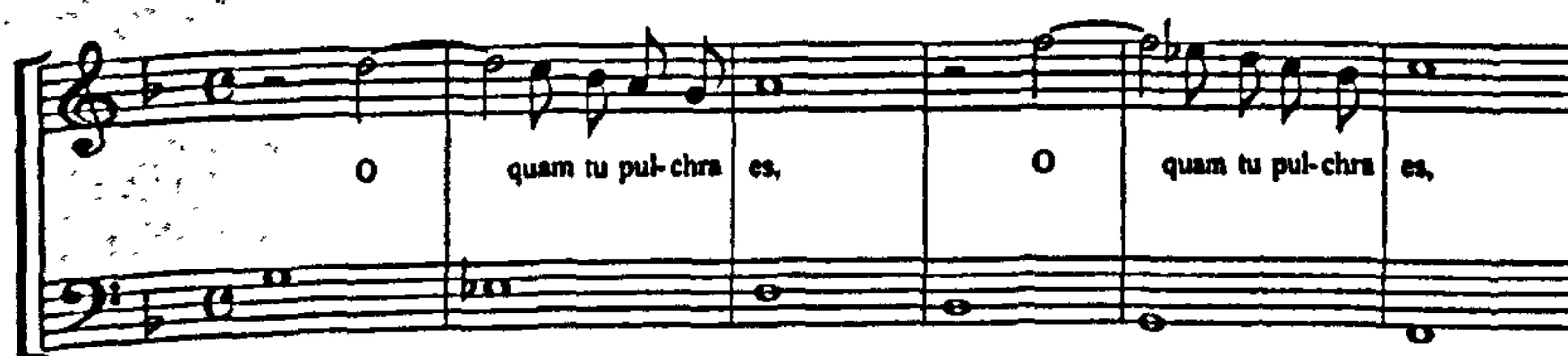
5 6 # 4 # 5 6 # 4 #

We have already seen that twofold repetitions of motifs are an important feature of Gabrieli’s ‘monodic’ writing in his later sacred works. It is also a device much used by the later Venetian composer, Grandi, in his monodic writing, and the examples below provide some illustrations:

Example 3.54.v Grandi: 'Decantabat' from *Motetti a una, et due voci con sinfonie di due violini. Libro terzo* (1629)



Example 3.54.vi Grandi: 'O quam tu pulchra es' from Simonetti's *Ghirlandia sacra* (1625)



The second example also displays a typical monodic feature, which is found in Caccini, Monteverdi, and also in this concerto by Schein: a note is sustained by the voice over a metrically strong beat, whilst the harmony changes underneath, often creating a dissonance on the strong beat; the resolution is usually felt in fast notes succeeding the long one. Every example of Schein's monodic writing in this concerto quoted above contains this device, so frequently does it occur.

'Nun ist das Heil' (no.28), a setting of a text from Revelation (12: 10-12), takes a similar form to 'Maria, begrüßet seist du, Holdselige' (no.11). It begins with a *sinfonia* scored for *trombetta*, three trombones and continuo, and then there is a section for alto solo with continuo accompaniment; a second *sinfonia* follows, and then a second alto solo, and the concerto concludes with a repeated six-part *capella* section in triple time. The solo writing here is less speech-like and rather more melodic than that of 'Maria, begrüßet seist du,' – indeed, Schein was not aiming to portray a dramatic dialogue in the same way here. The

continuo does not merely provide harmonic support, but has an important share of the melodic interest. The example below from the opening of the first solo section shows the close melodic interplay between voice and continuo:

Example 3.55.i Schein: ‘Nun ist das Heil’ (no.28) bb. 9-12



Elsewhere the continuo line frequently anticipates or imitates a vocal motif in the solo passages. This halfway house between monody and counterpoint, a remnant from Viadana’s style, is also a feature of Grandi’s solo vocal writing. The excerpt below comes from the dialogue setting ‘Qualis hodie’ from his collection *Celesti Fiori* (1619).

Example 3.55.ii Grandi: ‘Qualis hodie’ from *Celeste Fiori* (1619)



After the second *sinfonia* the *trombetta* continues to play with the alto solo. A distinguishing feature of the concerto, it plays an idiomatic fanfare figure here to depict the victory of Christ described in the text, and is combined with a fanfare passage using the same triad in the voice.

Example 3.55.iii Schein: bb. 30-33

30

Canto I
Trombetta
& Voce

Alto I
Voce

Basso
Continuo

und sie ha-ben ihn 0 - ber-wun - den, und sie ha-ben ihn 0 - ber-wun - den, und sie ha-ben ihn 0 - ber-wun - den

The two *sinfonie* themselves resemble sections from Gabrieli's later instrumental canzoni: the opening passage uses fugal imitation, the bass line only taking up its role as harmonic foundation after it, too, has stated the theme. The second is a homophonic triple time passage such as succeeds the opening passage in the later Gabrieli canzonas. A single motif governs the whole eight-bar section (which consists of a repeated four-bar phrase), and the same simple diatonic harmony as was observed in 'Hosianna dem Sohne David' (no.12) is also evident here:

Example 3.55.iv Schein:bb. 22-26

23

Canto I
Trombetta & Voce

Canto II
Cornetto & Voce

Alto I
Voce

Alto II
Trombone & Voce

Tenore
Trombone & Voce

Basso
Trombone & Voce

Basso Continuo

Gott.

Sinfonia

Gabrieli's influence is again evident in the final *capella* section, where the continuo part has alternate markings 'Cap.' 'Fav.'. Here the *capella* choir sings short phrases antiphonally with the alto solo. A triple metre is indicated, however it is another instance where Schein's imposition of an established Italian formula does not fit the rhythm of the German words entirely comfortably. We might have expected a stress on the first syllable of 'Darum', or the first syllable of the most important word in the phrase, 'freuet', however instead it comes on the reflexive pronoun 'euch'.

Example 3.55.v Schein: bb. 48-50

Cap. 50

Canto I
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Canto II
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Alto I
Tod.
Da - rum freu - et euch, ihr Him - mel,

Alto II
Cap.
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Tenore
Cap.
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Basso
Cap.
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Basso continuo
Cap. Fav. Cap.
Da - rum freu - et euch, ihr Him - mel, da - rum freu - et

Small-scale solo concertos with obbligato instrumental accompaniment

We have already mentioned Grandi's solo writing in his *Motetti a una, et due voci con sinfonie di due violini. Libro terzo* (1629). The other distinguishing feature of this volume is, of course, the obbligato violin parts which accompany the solo voice – the collection contains just one work for two voices and instruments, so a single solo voice with instrumental accompaniment is the most characteristic texture. Following Monteverdi's *Vespers*, Grandi became the torch-bearer of this genre in the realm of sacred music, publishing three such collections in the 1620s. To be sure, instruments had been included in small-scale concertos before the *Vespers*, but the parts had not been idiomatically instrumental to the same extent, and that is the new Italian feature to be dealt with in this part of the discussion of Schein's *Opella nova*.

With Schein we pick up the thread from the description of pieces classified as employing Praetorius' 'VII. Art'. 'Uns ist ein Kind geboren' (no.4) was scored for tenor solo, violin, flute, trombone, bassoon and continuo. 'Siehe, das ist mein Knecht' (no.1) and 'O Maria, gebenedeiet bist du unter den Weibern' (no.27) are likewise both biblical settings and are scored in a similar way, for tenor solo, violin, flute, trombone or bassoon and continuo. The treatment of the instruments in these pieces, however, places them rather closer to Italian music. For here the role of the two upper parts is not just to fill out the texture, but they play more as a duet, with their own idiomatic instrumental motifs which contrast with the vocal line. The examples below show some instances where this occurs in 'Siehe, das ist mein Knecht' (no.1). Continuous quavers in parallel thirds characterise the first example, but the clear motivic sense of phrasing here weakens as the line progresses.

Meanwhile a repetitive pattern is evident in the vocal line and harmony, successively moving downwards through chords a third apart.

Example 3.56.i Schein: 'Siehe, das ist mein Knecht' (no.1) bb. 14-18

In the second example an instrumental motif is associated with a line of text, and as the voice repeats its phrase a degree higher, so do the instruments also repeat theirs. There is however no cadence to contain the phrase, as we might expect in an Italian piece. The trombone or bassoon part doubles the continuo line, which itself has virtually no melodic interest, and thus it does not interfere with the duet texture of the two upper instruments, as the alto trombone did in 'Uns ist ein Kind geboren' (no.4).

Example 3.56.ii Schein: bb. 63-67

Er wird das Recht wahr-haf-tig-lich hal-ten ich-ren, er wird das Recht wahr-haf-tig-lich hal-ten ich-ren.

Elsewhere in this concerto the instruments unite with the voice part and take its material, particularly in the two triple time passages, where the texture is more homophonic. In one passage the flute even plays embellishments in close parallel thirds with the voice (b.26-31).

The vocal line, on the other hand, is extremely similar to that of 'Uns ist ein Kind geboren' (no.4), with its motivic structure, and the motifs themselves are distinctly Italianate and very similar to the motifs of the earlier concerto. The structure of the whole concerto is dependent on repetition of the vocal motifs; virtually every motif is repeated twice or three times, at the same pitch, sequentially or at harmonically related pitches. Schein structures the opening bars by presenting two short motifs, the first repeated on each note of a G minor triad, ascending, and the second also sung three times on each note of the same triad, descending:

Example 3.56.iii Schein: bb. 3-9

3

Canto I Violino

Canto II Traversa

Tenore Voce

Basso Fagotto o Trombone

Basso Continuo

Sie he, sie he, sie he,

das ist mein Knecht, das ist mein Knecht, das ist mein Knecht,

5 6 6 5 #

There is a slightly greater level of composed embellishment in this piece than 'Uns ist ein Kind geboren', and the combination of this with the motivic structure suggests that Schein's closest Italian parallel here is in the early monody of Grandi. The examples below shows a passage from the final bars of Schein's concerto, and a comparable decorative passage from Grandi's setting 'Jesu mi dulcissime' (1625).

Example 3.56.iv Schein: bb. 91-94 (vocal line only)

92

Tenore
Voce

war ten. war ten.

Basso
Continuo

6 5 5 6 5 3 4 6 5 3 4 3 4

Example 3.56.v Grandi: ‘Jesu mi dulcissime’ from *Motetti a una, et due voci con sinfonie Libro Secondo* (1625)

et cla - mor men - tis in - ti - mae

‘O Maria, gebenedeiet bist du unter den Weibern’ (no.27) contains no new stylistic features in its vocal line, and is structured in much the same way as ‘Siehe, das ist mein Knecht’ (no.1). The cadential ornament quoted below from the first vocal motif of this concerto is something of a trademark in Schein’s later melodic style in the *Opella nova*, and it occurs several times here. The accented figure from Italian monodic embellishment of a semiquaver followed by a dotted quaver is used to characterise another motif.

Example 3.57.i Schein: 'O Maria, gebenedeiet bist du unter den Weibern' (no.27) bb. 9-10, 21-22 (vocal line only)

Tenore Voce

Basso Continuo

10

O Ma - ri - a,

22

und ge-be - ne dei et, und ge-be - - ne - dei - et,

4 3 4 3

Hueck suggests that Schein's application of Italian declamatory rhythm to German is particularly ill-fitting in parts of this concerto, and indeed the next example confirms her point.⁴¹ The stress on the final syllable of 'hörete' is incorrect, however, by contrast the ensuing change to triple metre and another rhythm characteristic of Grandi's and Monteverdi's solo motets is effected very naturally.

Example 3.57.ii Schein: bb. 42-45

Cantor Violino

Canto II Traversa

Tenore Voce

Basso Trombone o Fagotto

Basso Continuo

43

da ich die Stim-me dei-nes Gru - Bes hö - re - te, hüp - fet mit Freu - den, hüp - fet mit Freu - den,

⁴¹ Hueck: *op.cit.* p. 177

An instrumental duet in true Italian style is maintained throughout this concerto. It opens with a *sinfonia*, which contains an extended duet passage. The phrases are short, diatonic, and well-defined with sequences and repeated patterns, as illustrated in the example below. Later in the piece, however, after the solo voice enters, the instrumental line sometimes loses its clear phrase definition and reverts to the continuous flow of the instrumental writing in earlier pieces.

Example 3.57.iii Schein: bb. 4-7

Canto I Violino I

Canto II Traversa

Basso Trombone & Fagotto

Basso Continuo

7 6 5 3
3 4

Flute, violin and trombone is one of the slightly more unusual combinations of the time which Schein made his own in *Opella nova II*.⁴² Two other concertos for solo voice and instrumental duet are scored for a more characteristically Italian group of two like instruments. 'Herr, nun läßt du deinen Diener' (no.9) is for two violins or two cornetts, bass voice, violone or bassoon and continuo; and 'Gehet hin in alle Welt' (no.25) for two violins, tenor, bassoon or violone and continuo. As in Grandi's motets of this type – or the *Canzonette a due voci Concertata da duoi violini* in Monteverdi's Seventh Book of

⁴² A volume by the little known Italian composer, Cavda, *Catena Sacrarum Cantionum atque Symphoniarum* (Venice, 1626) also contains several pieces for this group, with scorings such as 'Canto e Basso con Flauto, Violino, e Trombone'; 'C.A.T.B. con Flauto, Violino, e Trombone'. The set is bound in the same volume as Grandi's *Motetti a una, et due voci, con sinfonie di due violini Libro terzo* (Venice, 1629) in Christ Church

Madrigals (1619), to give another typical Italian example of this type of scoring - both these pieces open with a *sinfonia* for instrumental duet. Both bring out the contrast between idiomatic instrumental writing and vocal solo to a greater extent than the earlier concertos just described, by alternating instrumental and vocal passages.

In 'Herr, nun läßt du deinen Diener' (no.9) Schein was following tradition in choosing a bass voice to sing the song of the old man, Simeon. The instruments come to a full cadence and rest at the end of the *sinfonia* when the voice enters, just as is the pattern in Grandi's *Motetti con sinfonie*. As the piece goes on the vocal line is punctuated by shorter instrumental *sinfonie*, which, though they do not repeat material exactly, present continuous quaver movement and take on the role of a *ritornello*. Example 3.56.i) shows one such entrance at the close of the first vocal solo; example 3.56.ii) shows a comparable point of contrast in 'Decantabat populus Israel' from Grandi's *Libro terzo* of 1629.

College Library, Oxford (Mus. 926-30). This suggests that even if Schein's group was without a strong Italian precedent, it was not without an Italian counterpart.

Example 3.58.i Schein: ‘Herr, nun läßt du deinen Diener’ (no.9) bb.17-20

Canto I
Violino à Cornetto

Canto II
Violino à Cornetto

Basso I
Voc

Basso II
Violone à Fagotto

Basso Continuo

Sinfon.

Concert.

Figured Bass:

6 6 b 6 # # # 5 6

Figured Bass:

1 6 5 3 6 4 5 3 #

Example 3.58.ii Grandi: ‘Decantabat populus Israel’ from *Libro terzo di motetti con sinfonie* (1629)

Violino I

Violino II

Tenore

Bassus generalis

et lau - da - bi - lis in sae - cu - la.

After the first vocal solo, however, Schein departs from Grandi’s transparent sectional structure and reverts to his older style of continuous instrumental accompaniment. The instrumental lines are nevertheless given more definition than in earlier pieces: for

example, when a motif is repeated in the voice, the instruments repeat their corresponding motif; and a whole twelve-bar section containing the final two phrases of the text are repeated exactly, in both instruments and voices.

During the opening vocal solo the continuo mostly just follows the voice, however there are slight discrepancies between the two, which betray Schein's new, differing approaches to the idioms of voice and instrument. The voice departs from the continuo for madrigalian word-painting on 'fahren'; in its next entry the voice has a free recitation passage, and the continuo of course has no instruction to produce the same rhythm as the voice. In the final repeated section the voice and continuo are completely independent of one another. The melodic bass instrument (a part which does not feature in Grandi's *Motetti con sinfonie*) generally plays in the *sinfonie* with the duet, though it does not disturb the duet texture. When the voice and instruments combine it often imitates a vocal motif; in the example below it imitates a vocal motif with a more idiomatically instrumental version.

Example 3.58.iii Schein: bb. 27-29

27

wel-chen du be-rei-tet hast, wel-chen du be-rei-tet hast, wel-chen du be-rei-tet hast, wel-chen du be-rei-tet

6 4 3 4 3 4 3 4 3 4 3 4 3

Similar comments may be made about 'Gehet hin in alle Welt' (no.25), another setting of direct speech from the New Testament (Matt. 28:19). Like 'Herr, nun läßt du' it contains *sinfonie* with continuous quaver movement, and in the latter part the solo voice and instruments play at the same time. This piece, however, stands one step closer to Grandi's example in the way the voices and instruments work together: phrases and motifs are mostly quite short in the voice part, and the violins often provide brief comment between the phrases. Examples 3.59.i) and ii) shows one such instance in Schein, and another in Grandi's 'Decantabat populus Israel'.

Example 3.59.i Schein: 'Gehet hin in alle Welt' (no.25) bb. 6-8

Canto I Violino

Canto II Violino

Tenore Voce

Ge - het hin, ge - het hin in al - le Welt, ge - het hin, ge - het hin in

Basso Fagotto & Violone

Basso Continuo

Example 3.59.ii Grandi: 'Decantabat populus Israel' from *Libro terzo di motetti con sinfonie* (1629)

Violino

Violino

Tenore

A - ni-ver-sa mul-ti-tu-do Ja-cob ca-ne-bat Al-le-lu - ia, ca-ne-bat Al-le-lu - ia

Basso continuo

Even when all parts play together Schein retains the pattern of melodic interest in the voice being answered by melodic interest in the violins, each resting on a held note while the other moves, and thus he rarely allows either part to obscure the other.

Example 3.59.iii Schein: bb. 25-29

25

men des Va - ters und des Sohns und des hei - li - gen Gei - stes,

5 6 7 6 5 4 3 2 1

im Na - men des Va - ters und des Sohns

5 6 5 6 7 6 5

The melodic instrumental bass line follows the continuo line throughout, and this too conspires to achieve the lighter texture which is characteristic of Grandi and the Italian style. In this respect it should also be remembered that Schein does not give the option of a richer wind sound for the instrumental duet in this piece, specifying only two violins.

The three remaining concertos with obligato instrumental accompaniment employ just one solo violin alongside a tenor solo. This is not a typical Italian texture. Rather, it reflects the freedom of German composers more generally in their choice of obligato instruments. As in the works with flute and violin obbligati the instrumental flow is never

interrupted – they do not approach the Italian style of clear-cut, simple phrases in the same way as 'Gehet hin in alle Welt' (no.25). Hueck suggests that these represent Schein's most distinctive and characteristic contribution to the genre of small-scale sacred concertos.⁴³

'Fürwahr, er trug unsere Krankheit' (no.10) is scored for violin, viola da gamba, tenor solo and continuo. The use of the viola da gamba distinguishes the scoring of this piece from any other in the collection. The text from Isaiah (53:4-6) prophetically speaks of Christ's passion, so this is one of the earliest pieces to associate the viola da gamba with that theme in the German tradition. Like the more Italianate concertos with two violins, the movement opens with an instrumental introduction. Though it is not labelled as such, its identity clearly belongs with the *sinfonie* of these pieces, with its short phrases and clear cadences.

⁴³ 'Die sind Scheins eigentümlichster Beitrag zur Gattung des geistlichen Konzertes...' Hueck: *op.cit.* p.173

Example 3.60.i Schein: ‘Fürwahr, er trug unsere Krankheit’ (no.10) bb. 1-8

The viola da gamba generally plays a decorated version of the continuo line, and at times the writing is quite virtuosic. In spite of this, however, it is clearly also a duet partner with the violin, imitating the same motifs. These relationships are clear in the example below, in which the Italian ‘lombardian’ rhythm is associated with the concept of Christ’s ‘Wunden’ (‘wounds’). This rhythm is given more frequently to the gamba than the violin in this movement, and such a detail confirms that Schein had moved away from the *capella fidicina* idea to a more idiomatic understanding of instrumental writing in this piece. The contrast between the vocal and instrumental lines is well pronounced in this example: the vocal line ascends, while the instruments descend.

Example 3.60.ii Schein: bb. 45-48

As a general rule the vocal line distinguishes itself from the instrumental parts with a smoother, more sustained line. (Schein structures it motivically, in his usual manner, with repetitions of motifs either at the same pitch or a new one related by step or by harmony note.) A unifying feature throughout the whole movement is rising chromaticism. As in the phrase above, each rising motif is balanced by a descending one, and this betrays a strong melodic sense. In the discussion of *Opella nova I* it was shown that such chromaticism was borrowed from madrigalian language to achieve an anguished affect. Other familiar madrigalian devices are used in the same way here: for example a motif consisting of an octave leap and descending passage depicts the force of the verb 'werfen' ('to throw') (b.62-70). Schein also communicates much of the colour in the text through the harmony. In the example below he uses shifting, ambiguous tonality and 7-6 suspensions to depict the dark sentiments of the text, 'yet we esteemed him stricken, smitten by God, and afflicted.' (The whole phrase is subsequently repeated beginning and ending in D.)

Example 3.60.iii Schein: bb. 15-19

16

wir a - ber heil - ten ihn für den, der ge - pla - get und von Gott ge - schla -

gen und ge - mar - tert wil - re,

1 7 6 5 3 5 8 6 7 6

7 6 6 4 5 3

The other two pieces with violin obbligati, in fact the final two pieces in the collection, revert to Schein's more standard continuo group of violone or bassoon simply doubling the continuo line. 'Der Gerechte wird grünen' (no.31) and 'Herr, wenn ich nur dich habe' (no.32) are both psalm settings. As in the earlier biblical text settings, the violin is a continuous foil to the tenor solo, and though it frequently anticipates the motivic pattern of the vocal phrase, its phrasing is not clearly defined with rests and repetition of motifs like the vocal line. The example below from 'Der Gerechte wird grünen' (no.31) illustrates this type of interplay between the parts:

Example 3.61.i Schein: 'Der Gerechte wird grünen' (no.31) bb. 14-18

This passage serves to illustrate a further point about the nature of the vocal and violin writing. In both these last concertos Schein demonstrates a high level of proficiency and fluency in adding composed monodic decorations in the voice part. The violin parts, by comparison, are left relatively bare. We might draw several conclusions from this: perhaps Schein's design was that the violin should not compete with the voice, so that the latter could dominate in a spirit truer to Italian monody. On the other hand, perhaps we may assume that Schein's violinists in Leipzig were already skilled in the art of judicious embellishment and could be relied upon to add their own decoration. In his study of late sixteenth-century embellishment treatises, Howard Mayer Brown comes to the conclusion that the art of embellishment was more widespread and conventional among instrumentalists than singers.⁴⁴ If this was also the case in Leipzig in the second decade of the seventeenth century, then the latter assumption would be more correct.

The motifs of both these last concertos are unmistakably Italian in their shape. In 'Der Gerechte wird grünen' (no.31) Schein again gives us to doubt his commitment to idiomatic

⁴⁴ On this point Mayer-Brown draws his conclusion chiefly from Dalla Casa's treatise of 1584, and also refers to Conforto, Zacconi and Vicentino. cf. Howard Mayer Brown: *Embellishing Sixteenth-Century Music* (London, 1976) p. 64

German declamation with his insistence on Italian rhythms. In the first example below the coincidence of the final and weakest syllable on a strong beat is not satisfactory, neither are the long note values on the syllables ‘frucht-’ and ‘frisch’ in the next example. These are small details, one might argue, but they nevertheless betray something of the composer’s approach to his work.

Example 3.61.ii Schein: bb. 26-8; 36-38 (vocal lines and continuo parts only)

Tenore
Voce

Basso
Continuo

26

nen. Und wenn sie gleich alt wer - den, wer - den sie den - noch blu - hen,

#

5 4 3

36

frucht - bar und frisch sein, und frisch sein,

6 7 6 5 3 6 5 3 4 3

There are however no such incongruities in the final concerto of the collection, ‘Herr, wenn ich nur dich habe’ (no.32), and it demonstrates Schein’s mastery in assimilating the Italian style. The opening vocal phrase is characterised by two particularly Italian features: an exclamation in the text, portrayed in the music by a drop down of a minor sixth, and a leap up a fourth to the resolution of a dissonance prepared only in the harmony of the continuo part, with an expressive semiquaver decoration:

Example 3.62.i Schein: 'Herr, wenn ich nur dich habe' (no.32) bb. 1-4

Canto Violino

Tenore Voce

Basso Violone & Fagotto

Basso Continuo

Herr, wenn ich nur dich ha - be, Herr, wenn ich nur dich ha - be,

5 # 6 6 5 4 3 # 4 6 5 6 4 7 6 # #

A rising melismatic sequence is used to depict the word 'Himmel', and this phrase is repeated several times in various decorative guises.

Example 3.62.ii Schein: bb. 13-15

13

so frag ich nichts nach Him mel und Er - den,

6 # # 5 6 3 4 5 4 3

The text of the final section asserts a strong faith in God: 'My flesh and my heart may fail, but God is the strength of my heart and my portion forever.' Schein indicates that this whole 16-bar section should be repeated, no doubt as an affirmation of faith. The last example shows the concluding joyful triple passage of this section, in which Schein writes with the same easy manner of any Italian. These examples certainly bear the fingerprint of Monteverdi.

Example 3.62.iii Schein: bb. 32-38

32

so bist du doch, so bist du doch, so bist du doch, Gott, al - le - zeit,

al - le - zeit mei - nes Her - zen Trost und mein Teil,

5 3 6 4 6 b b # b

The Latin settings

For two of the five Latin settings Schein returns to the scoring which dominated *Opella nova I*, and which is also well represented with German texts in *Opella nova II*: two sopranos and a trombone or bassoon doubling the continuo line. Here, however, Schein indicates that two tenors might replace the sopranos, which brings these concertos closer to Italian practice, and his duet style is rather simpler than in earlier chorale settings. Latin was, of course, a language which the Italian Catholic tradition and the German Lutheran tradition had in common, and it seems to have brought Schein even closer to his Italian counterparts, liberating him more from the German tradition.

'O quam metuendus est locus iste' (no.19) and 'Orantibus in loco isto' (no.20) form a pair. Both are liturgical responsorium texts, and they are linked together by sharing the same final *Alleluia* settings. 'O quam metuendus est' opens in the second soprano part with an exclamation, followed by a rest and a drop of a minor sixth to the next note. *Canto I* imitates the phrase at the same pitch, though not contrapuntally, beginning only after *Canto II* has finished. This structural scheme is identical to the opening of Monteverdi's 'O bone Jesu' from Donfrid's anthology of 1622. It is a structure which is used frequently throughout all four of these settings.

Example 3.63.i Schein; ‘O quam metuendus est locus iste’ (no.19) bb. 1-5

This musical score is for a setting of 'O quam metuendus est locus iste' by Heinrich Schein. It features four staves: Canto & Tenore I (Vocal), Canto & Tenore II (Vocal), Basso Trombone & Fagotto, and Basso Continuo. The vocal parts enter with the text 'O quam me-tu-en-dus est lo-cus i-ste:'. The instrumental parts provide a harmonic and rhythmic foundation. Below the staves, a sequence of numbers (6, 5, 6, 3, 2, 1, 1, 1) likely indicates fingerings or specific performance instructions for the continuo.

Example 3.63.ii Monteverdi: ‘O bone Jesu’ bb. 1-4

This musical score is for a setting of 'O bone Jesu' by Claudio Monteverdi. It features three staves: two vocal staves (Canto & Tenore I and Canto & Tenore II) and a basso continuo staff. The vocal parts enter with the text 'O bo-ne Je-su'. The instrumental parts provide a harmonic and rhythmic foundation. The score is marked with a key signature of one sharp (F#).

Counterpoint is kept to a minimum in these settings, and when both voices sing at the same time they generally move in close parallel thirds, a texture which is absolutely characteristic of Italian composers such as Monteverdi and Grandi. The example below shows a passage which begins imitatively, but culminates in a running quaver pattern of close thirds between the parts. A passage from Grandi’s ‘Quid miseri’ from his *Celesti Fiori* (1619), proves the Italian identity of this device. Here the two voices even sing a semiquaver ornament in parallel thirds.

Example 3.63.iii Schein: bb. 10-12

10

ni si do mus De - i, ni -

ni si do mus De - i,

7 6 6 5 5 6 5 7 6 5 3 4 3 1 1

Example 3.63.iv Grandi: 'Quid miseri' from *Celesti Fiori* (1619)

Alto

Tenor

Bassus generalis

Tu ve - ro ex - al - ta - ta es su - per cho - ras An - ge - lo - rum ne nos de - re - lin - quas

Tu ve - ro ex - al - ta - ta es su - per cho - ras An - ge - lo - rum ne nos de - re - lin - quas

Descending parallel thirds with suspensions in long notes were frequently used for a particular effect in *Opella nova I*. They occur here too, though they are not rhetorically linked to the meaning of the text. Monteverdi's 'O bone Jesu' provides a parallel for this gesture too. It is interesting to note how, in both examples, the top E flat against which the adjacent note D creates a dissonance, is not approached by step in the same part by either composer; both rely on the other part for its preparation.

Example 3.63.v Schein: bb. 16-18

16

et por - ta coe - li;

et por - ta coe - li; et por - ta coe - li;

3 4 3 ♭ 4 3 ♭ 4 3 6 3 4 5 3

Example 3.63.vi Monteverdi: 'O bone Jesu' bb. 5-10

6

su O Je - su, Je - su fi - li Ma - ri -

O pi - is - si - me Je - su, O Je - su, Je - su fi - li Ma - ri -

6 5

The comparatively slow harmonic rhythm in the bass line; the regularity of dominant-tonic cadences; the conciseness and lightness of the motifs, and the repetitive motivic structure: these Italian features dominate, and indeed an unsuspecting listener would be forgiven for thinking that this piece was actually Italian.

The extensive *Alleluia* in both the first and second concertos of this pair (14 bars long in each) consists of just a single, very brief motif. Schein develops it by sequence, a rising pattern balanced by a descending one, and repeats the whole section. (The example below shows just the first ascending sequence.) This is the epitome of the simplicity and transparency of musical structure in these Latin duet settings.

Example 3.63.vii Schein: bb. 29-32

29
tur, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja
tur, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja
6 6 6 7 6 5 3 # 3 4 3

‘Orantibus in loco isto’ (no.20) begins with slow parallel thirds, and Schein even manipulates an ornament with both parts moving together at the cadence of this opening gesture, as Grandi did in example 3.63.iv) above. In this type of writing Schein transfers the style of monody to the duet texture, as Monteverdi and Grandi also do in the pieces quoted here.

Example 3.64. i Schein: ‘Orantibus in loco isto’ (no.20) bb. 1-3

Canto à Tenore I
Voces
O - ran - ti - bus in lo - co is - to,
Canto à Tenore II
Voces
O - ran - ti - bus in lo - co is - to,
Basso
Trombone à Fagotto
Basso Continuo
b b b b

Thereafter the style and structure of the duet continues in the same vein as ‘O quam metuendus est locus iste’ (no.19). The example below shows a *passagio*, which depicts the

verb 'to walk'; like comparable phrases in its partner piece, it is sung by both voices alone, and then repeated by both voices together in close thirds:

Example 3 64.ii Schein: bb. 19-24

'Exaudiat te Dominum' (no.21) and its second part 'Tribuat tibi secundum cor tuum' (no.22) are settings of consecutive verses from psalm 20,⁴⁵ and both are scored for soprano, tenor, trombone or bassoon and continuo. They are united by similar opening gestures, the opening of the second part a more decorative version of the first:

⁴⁵ The reference given in the *Kritischer Bericht* of the *NAsW* (vol. 5 p. 307) incorrectly gives psalm 19 as the source. This is evidently a printing error, since the numbers of the verses (2-4; 5-7) are correct for psalm 20.

Example 3.65.i Schein: 'Exaudiat te Domine' (no.21) bb. 1-8

Canto Voce
Tenore Voce
Basso Trombone o Fagotto
Basso Continuo

Ex - au - di - at te Do - mi - nus in di - e tri - bu - la - ti - o - nis,

5 6 5 # 5 6 5 7 6 6 5 6 6 5 7 6 5 6 7 7 6 5

Example 3.65.ii Schein: 'Tribuat tibi secundum cor tuum' (no.22) bb. 1-3

Canto
Tenore
Basso Trombone o Fagotto
Basso Continuo

Tri - bu - at ti - bi

#

The text of the first part begins at verse 2 of the psalm, which means that the first verse was probably intoned. This represents a bold move on Schein's part in placing the very different musical styles of plainsong and Italian concertato alongside one another. Viadana had done so at the beginning of the concertato tradition in his more polyphonically conceived few-voiced concertos, and Monteverdi had also freely incorporated plainsong into the concertato movements of the *Vespers*, however it was not felt to be an appropriate combination by the majority of Schein's Italian contemporaries in their psalm settings.⁴⁶

⁴⁶ Roche: *op.cit.* p. 98

Thereafter the concerto contains gestures every bit as progressive as the previous two concertos. Attention should be drawn to the flexibility of harmonic rhythm: long pedal notes are a key feature of the first part of the piece; in example 3.63.iii), however, a slow passage is succeeded by a fast-moving sequence within the same phrase of text. This, no doubt, is calculated to illustrate the text ‘May he remember all your offerings’. Such free rhythm is quite different from the more regular, mechanical bass lines of *Opella nova I*.

Example 3.65.iii Schein: ‘Exaudiat te Domine’ (no. 21) bb. 27-32

In the second part ‘Tribuat tibi secundum cor tuum’ (no.22) Schein moves freely between duple and triple time as the sentiments of the text direct in the manner of Monteverdi or Grandi. In the first change of metre note how the bass again moves from its pedal note to taking a more active role with the voice:

Example 3.65.iv Schein: ‘Tribuat tibi secundum cor tuum’ (no.22) bb. 12-16

[illegible]

Another distinctive feature of this movement is the descending chromatic motif in the final phrase, which results in quite sudden harmonic complexity, adding urgency to the phrase 'omnes petitiones tuas' ('all your petitions').

Example 3.65.v Schein: bb. 54-58

[illegible]

For the most part, however, harmony, phrasing and structure are cast in the same mould of simplicity as the previous four Latin settings.

The fifth concerto with Latin text is the 'Magnificat' (no.26). The scoring departs from the previous Latin settings, using a mixed voice duet of soprano and tenor. In this movement only every other verse of the text is set to music, so undoubtedly *alternatim* performance was intended, and Schein mixes plainchant and concertato writing even more decisively here than in the previous psalm settings.

The opening phrase uses the same Magnificat chant as Monteverdi's setting in the *Vespers*, and even the same point of imitation (see egs. 3.66.i-ii below). Perhaps more significantly though, Schein imposes a barred, metric accompaniment on the chant phrase, to mediate between the two styles, a device unique to Monteverdi in his 1610 publication. The psalm setting 'Laetatus sum' might be quoted as a particularly good example of this.

The concerto contains many of the same general Italian stylistic features as Schein's other monodic works, such as elastic declamatory rhythms, anticipation of strong beats with notes tied over and familiar embellishment patterns. However, the opening puts us on to the scent of influence from the *Vespers*, and pursuing that path reveals several details of similarity between the two composers.

As the tenor takes up the second phrase of the text in imitation, a first inversion enhances the change in register: the soprano has just finished the phrase at the bottom of his or her

register, and the tenor begins at the top of his, a change which is brought out by the big **leap** upwards in the trombone (or bassoon) (b. 6). Monteverdi uses a first inversion to the **same** effect at the beginning of his motet 'Nigra sum' (e.g.3.66.iii).

Example 3.66.i Monteverdi: ‘Magnificat’ from *Vespers* (1610) bb. 1-9

Cantus

Sextus

Altus

Tenor

Quintus

Bassus

Bassus generalis

Ma - gni fi - cat,

Ma - gni fi - cat,

Ma - gni fi - cat,

Ma - gni fi - cat,

Ma - gni fi - cat, ma - gni fi - cat,

Principale solo

Principale & ottava

Example 3.66.ii Schein: ‘Magnificat’ (no.26) bb. 1-7

The image displays a musical score for a vocal and instrumental ensemble. The score is written in Latin and consists of two systems of staves. The first system includes parts for Canto Voice, Tenore Voice, Basso Trombone & Fagotto, and Basso Continuo. The second system continues the vocal and instrumental parts. The lyrics are: "Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi - num, a - ni - ma". The score is written in a historical style, likely from a 16th-century manuscript. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the vocal staves. The first system has four staves, and the second system has four staves. The lyrics are: "Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi - num, a - ni - ma". The score is written in a historical style, likely from a 16th-century manuscript. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the vocal staves. The first system has four staves, and the second system has four staves. The lyrics are: "Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi - num, a - ni - ma".

Example 3.66.iii Monteverdi: ‘Nigra sum’ from *Vespers* (1610) bb. 1-7

Tenor

Ni - gra sum sed for - mo - sa fi - li - a, for - mo - sa fi - li - a, for - mo - sa,

Bassus Generalis

Figuring editorial

The next overt similarity comes on the part of the text 'and has exalted those of low degree'. The setting as a whole is particularly vivid and dramatic in its text portrayal, and this phrase affords a wonderful opportunity for dramaticism. A rising, exuberant triple-time phrase depicts the action of the verb, but then the voices sink down suddenly for the lowliness of the nouns. Contrasting Italian tempo markings also enhance the effect (e.g. 3.66.iv). This can be compared with a passage from Monteverdi's psalm setting 'Laudate pueri', where the text conveys a similar idea, speaking of raising the needy from the dung heap and lifting the poor (e.g. 3.66.v). This is unequivocally a precedent for Schein.

Example 3.66.iv Schein: bb. 49-55

et ex-al-ta vit-hu-mi-les, et ex-al-ta vit-hu-mi-les, et ex-al-ta vit-hu-mi-les

6 6 1 1 6

Example 3.66.v Monteverdi: ‘Laudate pueri’ from *Vespers* bb. 88-104

88

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans a ter - ra i - no -

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans a ter - ra i - no -

98

e - ri - gens, e - ri - gens, e - ri - gens, e - ri - gens

pen, et de ster - co - re e - ri - gens pau - pe - rem,

e - ri - gens e - ri - gens, e - ri - gens, e - ri - gens pau - pe - rem,

pen, et de ster - co - re

e - ri - gens e - ri - gens, e - ri - gens, e - ri - gens

et de ster - co - re

et de ster - co - re e - ri - gens e - ri - gens, e - ri - gens pau - pe - rem,

pen, et de ster - co - re

6 6 # # 4 #

Imitation has been a feature of Schein's style throughout the *Opella nova*. In this concerto, however, he approaches Monteverdi's echo imitation from the *Vespers*, with that same sense of spaciousness afforded by the simple, purely harmonic bass line:

Example 3.66.vi Schein: bb. 63-68

63

re - cor-da - tus mi-se-ri-cor-di-ae su - ae, mi-se-ri-

Re - cor-da - tus mi-se-ri-cor-di-ae su - ae, mi-se-ri-cor-di-

6 5 3 4 3 # 6 5 6 3 4 3

4 # 4 #

cor-di-ae su - ae

ae, mi-se-ri-cor-di-ae su - ae

3 4 3

The rhythm of Schein's 'Gloria' could indeed have been inspired by many Italian composers, however Schein may well have been aware that it is the rhythm which Monteverdi uses in the 'Gloria' of 'Laudate pueri':

Example 3.66.vii Monteverdi: ‘Laudate pueri’ bb. 162-168

162

Sextus
Septimus
Quintus
[Bassus]
Secundi
Chori
Bassus
Generalis

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to,

6 5 6 6 5 6 #

Example 3.66.viii Schein: bb.69-72

69

Glo - ri - a Pa - tri, glo - ri - a Pa - tri, glo - ri - a Pa - tri, et Fi - li - o,
Glo - ri - a Pa - tri, glo - ri - a Pa - tri, et Fi - li - o,
Glo - ri - a Pa - tri, glo - ri - a Pa - tri, et Fi - li - o,

6 6 6 6

Finally, the lively figuration with which Schein’s setting closes might be compared with such writing as Monteverdi uses in the ‘et exultavit’ section of his *Magnificat* setting:

Example 3.66.ix Monteverdi: 'et exultavit' bb. 13-18

Example 3.66.x Schein: bb. 76-79

These points of comparison appear to indicate that Schein knew Monteverdi's *Vespers*. The 1610 publication is not listed in the book fair catalogues, however the first two movements of the collection were certainly circulating in print in Germany, in Georg Gruber's publication *Reliquiae sacrorum concentuum* (1615), which is listed in the catalogues.⁴⁷ Comparison between the movements in this print and the original 1610 print suggests that the music was copied from the original print: the parts are similarly distributed in the partbooks and the music laid out in the same way, and certain printing

⁴⁷ no.637 (Appendix B)

errors in the original are copied.⁴⁸ Thus we may assume that the 1610 print was also circulating in Germany, and that Schein could have known the whole of the *Vespers*.

⁴⁸ In *Domine ad adiuvandum* in bars 22-24 and 44-46 rhythmic errors in instrument 3 are copied; in bar 2 a minim rest in the tenor, which should be a crotchet, is copied; in bar 6 some notes are printed twice in instrument 2. (I quote bar numbers from Clifford Bartlett's edition (King's Music, 1990)) There are however also some significant discrepancies between the two versions. Most significant of all, Gruber's collection has no *bassus generalis* partbook. In Monteverdi's print only the *bassus generalis* contains the rhythm for the choral recitation of *Domine ad adiuvandum*, however in Gruber's version the rhythm is copied from the *bassus generalis* into each part. Extra music has been added in Gruber's version in the parts of *Dixit Dominus* where a solo voice sings with just continuo accompaniment, to make up for the absence of that part. These parts mainly consist of sung pedal notes (quintus bars 53-75, altus bars 114-43). Gruber does not copy Monteverdi's specifications for the instrumental parts of *Domine ad adiuvandum*, but simply labels them 'instrumentis', another discrepancy which shows how Gruber adapted Monteverdi's original movements to make them fit into a more conservative, less progressive collection. A few minor errors in the 1610 print are corrected by Gruber, and there are also some new errors. The sextus and quintus parts are printed the other way round in Gruber, however this and the other small errors are consistent with the type of mistakes expected in a print of this time, and do not give reason to believe that the 1610 print was not the source.

Conclusion

Schein displays a deep knowledge of a wide variety of genres that were common currency in the Italian and Venetian repertoires in *Opella nova II*. Indeed the collection might stake a stronger claim to the title of German counterpart to the *Vespers* than Praetorius' *Polyhymnia Caduceatrix*, to which Blankenburg ascribed this title, such is the variety of styles and textures it contains.

Schein evidently knew the work of the key figures in the new Italian style, Viadana, Caccini, Giovanni Gabrieli, Monteverdi and Grandi. The signs are that further research examining and comparing the work of less well-known Italian composers with Schein would also prove positive in affirming Schein's commitment to the Italian tradition. There is also evidence that Schein communed with other German composers, Praetorius, Schütz and Staden, in his reception of the Italian style.

The text dictates the musical structure in every type of setting, whether it be chorales or biblical passages, German or Latin. Word-painting and dramatic text portrayal are prominent features of Schein's style. In several instances Italian word rhythms are imposed on German where they do not quite fit, such was Schein's belief in the superiority of Italian music, it seems.

Likewise, Schein displays the same interest in creating balanced melodic phrases and experimenting with musical structure as Italian composers. Composed embellishment is also integral to his style. Frequently, however, Schein's decorations have little to do with

the meaning of the text and have no rhetorical significance. Particularly in the later chorale settings there is a sense that the decoration is there merely to add grace to the music. An increasing tonal awareness is apparent in his frequent use of sequence. The modern major tonality is, however, more prevalent in settings of texts with happy sentiments, and Schein still prefers the variety of tonal colour in modality for more passionate texts.

The *Opella nova* collection is thus more than worthy of the description in its title, 'Auff jetzo gebreuchliche Italiänische Invention', and it has been shown that Schein's assimilation of the Italian style into German Lutheran liturgical music was imaginative and highly skillful. One last question remains to be answered: how did these foreign Italian innovations fit into the wider context of Lutheran theology and religious culture in Leipzig, in which music played such a central role?

Ch.4 The significance of the new Italian style in Schein's Lutheran context

§ I: The question of the new Italian style

The comparative analysis in chapter 3 has shown that Schein possessed a thorough knowledge of Italian music and a keen awareness of its styles. The variety of works, particularly in *Opella nova II*, suggests that Schein's term 'auff italiänische Invention' did not refer to a single texture or style, but to several: duet, monody, polychoral writing, solo voices and instruments combined, refrain structures, madrigalian writing. They are united, however, by the use of the continuo and written out embellishments, and above all a concern for text expression. Schein seems to have had great commitment to promoting the new style, convincing the city council and church authorities of its value, and evidently encouraging skilled local musicians to adapt themselves to it.

An indication of this in Schein's own words comes in a letter he wrote to the city council in 1629. He had been harshly criticized following a *Schulvisitation* at the *Thomasschule*, and began his defence:

‘When I was first employed by the *Burgermeister*, H.D. Theodor Mösteln, I was earnestly advised and instructed that, as far as I was able, I was to work hard for the cause of music, which at that time was in a poor state, far removed from its present useful and cultivated form, so that it might serve, above all, to glorify God, as a special ornament of his Christian Church, to enhance the reputation of this eminent trading city, and to cheer and inspire the people to Christian devotion.’¹

Thus he claims to have brought about improvement in music in Leipzig, and we might construe his words ‘*excolirte art*’ (‘cultivated form’) to refer to his introduction of the Italian style. These words are a prelude to a long list of impediments to maintaining a good standard of church music; among them Schein mentions the neglect of musical ability in the selection of *alumni*² entering the school; arrogance and indiscipline among the boys; a decline in the amount singers could earn through *accidentien*³ and consequently the loss of older, more experienced boys who were leaving to find work elsewhere; economic hardship in the city leading to a reduction of financial support to keep the older boys in the school; a surfeit of untrained beginners; and poor music teaching by a musically ignorant colleague. Schein evidently felt he was in a very unfavourable position for his cause, and against this background the evidence of his wide-ranging knowledge and promotion of the ‘new Italian style’ appears all the more remarkable. Remembering the German interpretation of the purpose of Viadana’s new ‘invention’ mentioned in chapter one, one might argue that the few-voiced element of new Italian developments suited Schein’s

¹ ‘Und ob zwar (1) bey meiner *Reception*, von damaligem regierenden H. Burgermeister, H.D. Theodoro Mösteln, S. etc. Rathswegen mir ernstlichen *jnjungiret* und anbefohlen worden, daß, so viel an mir immer wehre, Ich damals die sehr gefallene, ja wol Vor dessen alhier noch nie auffjtzo gebräuchliche undt *excolirte* art angerichtete *Music* mir höchstes fleißes wolte angelegen seyn lassen, Damit dieselbe zuförderst Gott zu Ehren, dero Christl. Kirchen zu sonderbarer Zierde, dieser vornehmen Handelsstadt zu ruhm undt menniglichen zu auffmunterung undt erweckung Christl. *Devotion* und Andacht, in einen bessern Standt gebracht und erhöht werden möchte;’ *JHS* p.117

² boys with assisted places

³ fees paid to musicians at weddings, funerals etc.

conditions, but this must be balanced by the consideration that the few-voiced concerto style required training in the new singing style and continuo playing.

Musical style is a controversial issue in almost every context in which music is played. Susan McClary expresses this particularly eloquently; she points out that musical style unavoidably invokes associations for the listeners, and concludes that 'struggles over musical propriety are themselves struggles over whose music, whose images of pleasure or beauty, whose rules of order shall prevail.'⁴ In fact she even names the controversy surrounding Monteverdi's *Seconda prattica*, the principle at the heart of Schein's *italiänische Invention*, as an example, asserting that the escalation of the dispute and the ensuing polarization of opinions and authorities reveals that more was at stake than an occasional unprepared dissonance.⁵ Since music played a defining role in creating and preserving the Lutheran tradition, the question of the significance of style in Lutheran music is extremely pertinent, especially in Schein's case, since he seems to have had such a strong awareness of introducing the 'new Italian style'.⁶

⁴ Susan McClary: *Feminine Endings; Music, Gender, and Sexuality* (Minnesota, Oxford, 1991) p.28

⁵ *ibid.* p.27

⁶ In his article 'Über den Motettenbegriff des Michael Praetorius', (*Gudewill Festschrift* ed. Uwe Haensel (Wolfenbüttel and Zürich, 1978) pp.7-14) Carl Dahlhaus contests that with the advent of the *concerto* at the beginning of the 17th-century style became a determining factor in defining musical genre, an idea which had been absent in music of the 16th century.

The role of music and the issue of musical style in the Lutheran Church

Beginning with Luther himself, the issue of what kind of music, and to some extent what style was suitable for sacred purposes was a subject discussed and controlled by theologians in the Lutheran Church. The institution of the vernacular German chorale, for example, was Luther's own doing,⁷ and his detailed pronouncements on music for the Church extended even to advice on which mode should be used for texts of various specific sentiments. There is much evidence to show that the grip of the Lutheran authorities on music in church was still as strong as ever in Schein's time. The electoral court preacher, Matthias Hoë von Hoenegg, for example, issued very specific instructions on how the centenary of the Reformation was to be celebrated throughout Saxony. An exemplary piece of public relations, with details such as timing, image and propaganda carefully planned in advance, music was to play a special role. Hoenegg writes:

'So that everything proceeds decorously, properly and with spiritual benefit, we particularly do not want to busy ourselves with outward show. For we do not want to build new altars, organise processions and the like with torches and banners, or with people carrying wooden idols around; we do not want to hold pilgrimages to distant lands, or hawk indulgences, but rather we want to carry out these celebrations in the Holy Spirit: we want to speak to each other of psalms and songs of praise, and spiritual songs; we want to sing and play to the Lord in our hearts.'⁸

⁷ Luther began by translating existing Latin hymns into German. The greatest significance of his use of the chorale is his incorporation of it into the liturgy itself, through which the congregation became actively involved in proclaiming and responding to the Word. In Luther's initial liturgical reforms (*Formulae missae* 1523) German chorales would complement or substitute Latin chants in the positions of the gradual, Sanctus and Agnus Dei and after communion. In his *Deutsche Messe* (1626) he even allowed for the Credo to be replaced by a German chorale paraphrase as well, so that the whole liturgy could be performed in German by uneducated congregations where there was no choir. Luther also composed his own original chorales (often adapting existing melodies to his texts), and he urged others to follow his example. A second important feature of Luther's institution of the chorale is its function outside the liturgy in private homes.

⁸ 'Damit es aber alles fein zierlich/ ordentlich und erbawlich hergehe/ so wollen wir nicht sonderlich auff eusserliche gepräng uns befleissigen/ dann wir begehren deß-wegen keine neue Altär auffzurichten/ keine Prozessionen und Umbgänge mit Fackeln/ mit Fahnen/ oder mit umbtragung höltzener Götzen/ anzuordnen/ keine Wallfahrthen in die ferne anzustellen/ keinen Ablass außzubieten/ sondern wir wollen in spiritu, im Geist dieses Fest begehnen/ wir wollen reden unter einander von Psalmen/ von Lobgesängen/ von geistlichen Liedern: Wir wollen singen und spielen dem Herrn in unserm Herten' *Instruction und Ordnung/ Nach*

He goes on to recommend that the 'Figural Music', or polyphonic choral music, is the best possible in the towns and cities, and, equally concerned that the congregation should also sing and play their part, he also gives a list of chorales which are to be sung before and after the sermons.⁹

Schein's comments in the preface to *Opella nova II*, quoted in chapter one, inform us that the first volume had been a great success, and his plans for a further publication also suggest that his use of the Italian style was received positively by his employers. Likewise the official portrait, commissioned by the Leipzig city council, in which Schein is pictured holding his overtly Italianate work, the *Opella nova*, shows that the new style was endorsed by the governing Lutheran authority. There are surely questions to be asked here. Schütz's use of the Italian style in the courtly environment of Dresden is perhaps not so

welcher in unsern/ Von Gottes Gnaden Johannes Georgen/ Herzogen zu Sachsen/ Süllich/ Cleve und Berg/ deß heiligen Romischen Reichs...das instehende Jubelfest solle gehalten werden (Dresden, 1617) quoted in Helga Robinson-Hammerstein: 'Sächsische Jubelfreude', in *Die lutherische Konfessionalisierung in Deutschland; Wissenschaftliches Symposium des Vereins für Reformationsgeschichte 1988* hrsg. Hans-Christoph Rublack (Heidelberg, 1992) pp. 470-1

⁹ 'Und damit/ zum Fünfften/ mit den Gesängen auch gute Ordnung gehalten werde/ So zweiffelt uns zwar nicht/ das in den Städten die Superintendenten und Pfarrer die Figural Music auff's beste bestellen werden/ hierneben aber achten wir rathsam unnd nützlich seyn/ das man umb deß gemeinen Volcks willen gewisse Deutsche Lieder vor und nach den Predigten/ wie in den Dörffern/ also auch in den Städten singe/ nemblichen nachfolgende/

Herr Gott dich loben wir/ Herr Gott wir dancken dir

Nun lob mein Seel den HERREN

Allein Gott in der Höhe sein Her

Ein feste Burg ist unser Gott

Wo GOTT der HERR nicht bey uns helt/ wenn unser Feinde toben.

O HERRE GOTT/ dein Göttlich Wort/ ist lang verdunckelt blieben.

Erhalt uns HERR bey deinem Wort.

Wer Gott nicht mit uns diese Zeit

Mag ich Unglück nicht widerstahn/ muß ungnad han. *ibid.*

surprising; a Lutheran city council, however, was not concerned with courtly fashion and image, but with maintaining an authority which was one and the same thing as the established Lutheran Church. Why should such an authority allow a foreign musical style to shape Lutheran music to such an extent as we have seen in Schein's *Opella nova*, at a time of theological and political conflict between the confessions, when Lutheranism was struggling to assert a distinctive identity in the face of threats from both Calvinism and Catholicism? As the reports of the Reformation jubilee celebrations show, music was its chief tool, its flagship in the struggle. And further, why should composers such as Schein, and their Lutheran employers promote a musical style from Italy, the seat of the enemy confession, in whose name the German peoples who had espoused the reformed religion were then being cruelly battered?

The whole purpose of the chorale lay in its congregational usage. It freed the congregation from passivity in worship, and enabled every member to understand and take an active part in it. Not only this, it also represented a collective act of worship. Monody, on the other hand, an important element of the new Italian style, which Schein embraced in the *Opella nova*, was the expression of an individual. Surely the spirit of monody was diametrically opposed to that of the chorale, the collective expression of faith of the whole congregation?

These questions are set into relief and rendered all the more necessary by the consideration of how thoroughly Lutheran Schein's context was. His father, Hieronymus Schein, was a

Lutheran pastor and is described in Schein's funeral oration as a 'faithful, steadfast and zealous follower of the true and pure Augsburg Confession in the face of Calvinist threats'.¹⁰ A cleric of some standing (ranked third in the hierarchy of the diocese of Annaberg), he had been one of the framers and signers of the Formula of Concord (1577).¹¹ Schein's education had been sponsored by a Lutheran theologian Polycarp Leiser, in Dresden, the centre of Lutheran government in Saxony; Leiser was employed as 'Kurator der Kapelle' and inspector of court music when Schein entered the *Cantorei* in 1599.¹² After his time at Dresden Schein attended a Lutheran *Lateinschule*, *Schulpforta*, and subsequently as a law student at Leipzig University his environment was no less staunchly Lutheran. The university was an important theological centre of Lutheran Orthodoxy, where the Formula of Concord was actively promoted, and the city of Leipzig celebrated the fact that Luther had preached on its soil.

The paradox is perhaps more apparent when viewed from a theological perspective than when viewed from the perspective of the music historian. In a book on Lutheranism at the time of the centennial celebrations of the Reformation in 1617 by the theologian Jürgen Schönstadt we find an exclamation mark inserted in brackets at the mention of a Magnificat by Gabrieli being used at a celebratory Vesper service in Nuremberg. Other

¹⁰ 'welcher bey der Calvinischen *perturbation* sich als ain trewer standhaffter und eyfferiger Bekänner der wahren reinen Augspurgischen *Confession* selb dritte in der gantzen *Dioecess* Annaebergk..' see Report Appendix A

¹¹ *JHS* p. 2

¹² Prüfer suggests that Polycarp Leiser was known to the family through Schein's father (who was by this time deceased). *ibid.* p. 4

works by the German composers Leonhard Haßler and Melchior Franck are listed, alongside a 'twelve-part 'Magnificat' by the Catholic (!) Venetian composer Giovanni Gabrieli'.¹³

Musicologists, on the other hand, generally have not perceived a dilemma in the adoption of Italian style by Lutherans at this time. Several views are to be found among musicological writings, however, explaining how such a phenomenon came about, and these ideas will be taken as a starting point in our search for an explanation.

The Lutheran adoption of the Italian style: opinions of musicologists

At the end of the century in which Schein so decisively adopted Italian style into German music, the well-travelled German organist and composer, Georg Muffat, who had spent some time in both France and Italy, suggested an explanation for the phenomenon. In his *Florilegium primum* of 1695, Muffat contrasts the warlike political and religious conflicts of his time with the mixing of foreign musical styles, and concludes that the latter is a sign of the desire for peace among peoples.¹⁴

The truth of such an assertion remains a matter for speculation. In recent musicology opinions on the adoption of the Italian style in Lutheran music embrace a wide spectrum,

¹³ Jürgen Schönstadt: *Antichrist, Weltheilsgeschehen und Gottes Werkzeug: Römische Kirche, Reformation und Luther im Siegel des Reformationsjubiläums 1617* (Wiesbaden, 1978) p. 61

¹⁴ 'derer Völcker erwünschter Zusammenstimmung' quoted in Helmut Federhofer: 'Musica poetica und musikalische Figur in ihrer Bedeutung für die Kirchenmusik des 16. und 17. Jahrhunderts', *AcM* 65/2 (1993), p.121

ranging from those which believe the developments in musical style at this time bear no relationship to other aspects of culture, politics or theology, to those who take the view that music was fully integrated into its wider social context.

One of the first Germans to write on the subject of the Italian style in German music in the early seventeenth century is the great historian of German Lutheran music, Friedrich Blume. In his study *Das monodische Prinzip in der protestantischen Kirchenmusik* (Leipzig, 1925) Blume identifies a polarisation of trends in church music, on the one hand polyphonic music, expressing a dogmatic interpretation of scripture for the Church at large, and on the other hand monodic music, conditioned by the response of the individual to faith. Recognizing a paradox here he suggests an interesting explanation: that only the great composers were able to write monody in the style of Caccini, because it represented a rebellion against tradition through which the individual challenged church authority.¹⁵

Such a view is untenable today, not least because it is now known that many composers were successfully publishing works in the monodic style, and even Blume himself does not return to it in later writings. His initial perception of the two distinct trends in Lutheran music of the time, however, informs his views in his article 'Heinrich Schütz in den geistigen Strömungen seiner Zeit' (1930),¹⁶ and in his monumental work *Die Evangelische*

¹⁵ Friedrich Blume: *Das monodische Prinzip in der protestantischen Kirchenmusik* (Leipzig, 1925) p. 76

¹⁶ Friedrich Blume: 'Heinrich Schütz in den geistigen Strömungen seiner Zeit', (1930), in *Heinrich Schütz in seiner Zeit* ed. by Walter Blankenburg (Darmstadt, 1985) pp. 49-60

Kirchenmusik (1931).¹⁷ In the former he suggests that the emphasis on individualism in faith and music could have caused a downfall in Lutheranism, but that it was prevented from doing so by its counterbalance, the polyphonic motet, which persisted alongside it.¹⁸ In the latter, he emphasizes that 'orthodoxy' and 'mysticism' co-existed alongside each other in the Lutheran Church of the early seventeenth century, asserting that never in the whole history of Lutheranism had so much been spoken about the individual and his or her inner world as was spoken in this century of orthodoxy and mysticism.¹⁹ Without isolating monody as such, he suggests that the new Italian style provided the means to express mystical, individual religious experience on both congregational and individual levels. Furthermore, it enabled the composer to become like a preacher for the congregation, by means of the potential of the new style for text interpretation. Blume quotes Praetorius' oft-quoted saying from his *Polyhymnia Caduceatrix* and *Syntagma III* for evidence on this point, that 'contio' and 'cantio', 'sermon' and 'song', are of equal importance in the Church.

Blume's contemporary, Adam Adrio, on the other hand, does not consider the theological implications of the new style. In his book *Die Anfänge des geistlichen Konzerts* (Berlin, 1935), though he does not ask the question, 'why an Italian and a Catholic style?' directly, he nevertheless feels some kind of explanation is necessary, and devotes a chapter to the

¹⁷ Friedrich Blume: *Die Evangelische Kirchenmusik* (Potsdam, 1931) The second edition, to which the present author has referred, is entitled *Geschichte der evangelischen Kirchenmusik* (Kassel, 1965).

¹⁸ Blume: 'Heinrich Schütz in den geistigen Strömungen seiner Zeit', *op.cit.*, pp. 54-5

¹⁹ Friedrich Blume: *Geschichte der evangelischen Kirchenmusik* (Kassel, 1965) p.124

conditions for the emergence of the *Geistliches Konzert* in Germany.²⁰ He takes the view that the few-voiced concerto represented an extension of the established sixteenth-century genre of *bicina* and *tricina*, insinuating that the correctness of this position has been distorted by too high a regard for the influence of monody. He gives several examples of publications from the early decades of the seventeenth century in which the genres and principles of *Geistliches Konzert* and *Tricina* become one and the same thing. To name just one here, Gregor Aichinger describes the pieces in his publication *Quercus Dodonaea* (1619) as 'Tricinien' in his preface, but the pieces themselves are motets for two sopranos or two tenors with a figured bass line.²¹

Similarly, Schütz's biographer, Hans Joachim Moser, suggests that another particular element of the Italian influence coincided with an existing German tradition. He distinguishes between Roman and Venetian music, drawing attention to the use of instruments in Venetian polychoral music. 'This constituted one more enticement to the happy participation of the German court *Kantoreien*, where the supporting instrumental accompaniment, despite apparent *a capella* scores, had played an important role.' He says that there are pictures and documentary evidence to show that this was the case.²² The preface to the first edition of Moser's book is signed and dated 'Berlin-Charlottenburg, 1935', and in view of the political situation of this time it cannot be assumed that Moser's

²⁰ Adam Adrio: 'Die Voraussetzungen für das Eindringen des geistlichen Konzerts in Deutschland', in *Die Anfänge des geistlichen Konzerts* (Berlin, 1935) p.96 ff.

²¹ *ibid.* p.96

²² Hans Joachim Moser (trans. Carl F. Pfatteicher): *Heinrich Schütz His Life and Work* Second Edition (Missouri, 1959) (original 1936) p.246

positive evaluation of musical relations between Italy and Germany is independent and objective. Further, while Venetian music did have a distinctive tradition, more recent work has shown that it was only music inside the Vatican and the Sistine Chapel which was restricted to *a cappella* forms, and otherwise there was no such sharp distinction between Rome and the rest of Italy as far as the use of instruments is concerned. Nevertheless, Adrio's and Moser's suggestions that the adoption of some of the new features of Italian music in the early seventeenth century represented an extension of existing German traditions, are useful and can be used to make up part of the picture.

Thirty years later in the *New Oxford History of Music* series this period of Italian influence is dealt with in a volume entitled *The Age of Humanism 1540-1630* (1968), and the new stylistic developments in music are attributed to the influence of humanism. Gerald Abraham explains in the introduction that Renaissance humanism continued to affect art and academic study long after its initial impact in intellectual thought, and that its penetration of music was still incomplete even at the close of the sixteenth century. The defining characteristics of music of 'the age of humanism' are the importance of secular forms and the domination of the text. 'Music aspired towards the condition of poetry,' he writes, and he lists genres from both sacred and secular music of diverse cultures, in which composers strove for 'humanistic subordination of music to text.' The Lutheran chorale and Florentine monody of 60 years later are both mentioned in this broad sweep.²³ It is

²³ Gerald Abraham (ed.): *The Age of Humanism 1540-1630* New Oxford History of Music vol IV (London, 1968) p. xxiii

certainly easy to see the humanistic penchant for study and imitation of ancient classical art in Florentine monody, which was based on ancient Greek recitative, a result of careful study of extant Greek writings on music by figures such as Girolamo Mei and Vincenzo Galilei.

This view has persisted: writing for the *Man & Music* series in 1993 Curtis Price begins the opening chapter 'Music, style and society' by acknowledging that most music historians at his time of writing perceive the emergence of the new Italian style as the final flowering of Italian humanism,²⁴ though he himself does not pursue this line of argument.

Viewing the new developments in Schein's Lutheran context in the light of humanism seems a promising route to take towards solving our paradox: it allows for the question of Italian influence to be brought into the arena of intellectual thought, the 'geistige Gedankenwelt', in which Lutheran theology operated. Indeed, it has already been established among theologians and historians that other aspects of humanism also exerted influence in – and were an integral part of – Lutheran thought and culture.

Another perspective on the question of the 'geistlich' dimension of Italian influence is offered by those who consider the issue from the Italian, rather than the German point of view. Much of the 'Italian' music to which Schein and his contemporaries aspired was

²⁴ *ibid.* p.1

Venetian, and the destination of musicians who travelled to Italy to study music was Venice. The Venetian Republic had a history of rivalry and enmity with Rome, and in terms of liturgy and politics Catholicism in Venice was distinct from that of Spain, France, Austria and southern Germany, the chief opponents of Lutheranism in the Thirty Years War. The importance of this state of affairs for the development of music is stressed by Eleanor Selfridge-Field at the beginning of her account of Venetian instrumental music:²⁵ ‘Venetian musical practice ignored Counter-Reformation injunctions to such an extent that, at the time of Gabrieli, young Lutherans from Germany and Denmark were sent to Venice for their musical training. Had the Venetians not steadfastly rejected papal pronouncements in the seventeenth century, there would be little of their instrumental music to discuss.’²⁶

Another of Schütz’s earliest biographers, Alfred Einstein, also suggested that Venice was the only Italian city in which a northern Protestant could feel at home.²⁷ He points out that the battles with the new monodic style had been played out in Florence and Mantua and even in Rome, but that music in Venice, for all its novelty, remained firmly rooted in conservative sixteenth-century polyphony, with which German composers were familiar.

As has already been remarked upon with reference to Moser, it is no longer considered accurate to make such a sharp contrast between Venetian and Roman sacred music outside

²⁵ Eleanor Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975)

²⁶ *ibid.* p.4

²⁷ Alfred Einstein: *Heinrich Schütz*, (Kassel, 1928) quoted in Moser: *op.cit.* p.64

the Sistine Chapel, and while evidence confirms that composers under Giovanni Gabrieli's tutelage studied the art of counterpoint, claims cannot really be made that Venice was any more or less progressive than other Italian centres. Venice was, in Jerome Roche's words 'the commercial hub of northern Italy',²⁸ and a great variety of music passed through the Venetian printing presses, including Viadana's *Cento concerti* (1602) and a reprint of Caccini's *Le nuove Musiche* (1608). What remains undisputed, however, is the idea that Venice was the only Italian city in which a northern Protestant could feel at home. The Ambassador of James I, King of England, for example, remarked in a letter to the Doge of 1612 that there were more than 70 English in Venice at that time, whereas there were not more than 10 in the whole of the rest of Italy. (He was, of course, referring to Protestants.)²⁹ Venetian society was free-thinking and tolerant, and offered a refuge for heretics and victims of intolerance elsewhere; here the clergy had no say in matters of criminal law.³⁰

Anne Kirwan-Mott considers both Italian and German music in the new style in her book: *The Small-Scale Sacred Concertato in the Early Seventeenth Century*. She follows Blume in her explanation of the German adoption of the Italian style: she draws attention to the increasing emphasis on personal piety and individual experience within the Lutheran Church, and suggests that this was related to the increasing tendency towards orthodoxy,

²⁸ Jerome Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984) p.19

²⁹ quoted in E.S.Bates: *Touring in 1600: A Study in the Development of Travel as a Means of Education* (London, 1912) p.28

³⁰ Jerome Roche: *op.cit.* p. 19

with its reverence for 'prescribed dogmas and set observances'³¹ as the Lutheran Church became more established. She goes on to equate this phenomenon, which she terms 'pietism', with monody: the proliferation of German religious poetry of the time provided ideal material for the monodist. In Kirwan-Mott's words, 'the aims of the pietist were entirely analogous with those of the monodist, translated into religious terms.'³² She defines these aims as 'the importance of personal experience and interpretation of the written word, the relevance of that experience to that of others, and the emergence of the status of the individual as against the community.'³³

It is misleading to use the term 'pietist' for mere pietist tendencies in this context, since the term is usually reserved for a more specific movement of the later seventeenth century, however the idea is a useful one. The collections of music for private devotional use by Staden, mentioned in chapter two, might be cited as evidence for the truth of the statement.

Arno Forchert speaks of Italian music more generally in his article 'Heinrich Schütz und die Musica poetica' (1993). He also echoes Blume and makes the point that the new means of expression available in the new Italian style were particularly well suited to communicating and portraying the gospel message. Quoting Praetorius' idea of the equal importance of 'CONCIO, eine gute Predigt...' and 'CANTIO, eine gute Music und

³¹ Anne Kirwan-Mott: *The Small-Scale Sacred Concertato in the Early Seventeenth Century* volume 1 (Ann Arbor, Michigan, 1981) p.28

³² Kirwan-Mott: *op.cit.* p.29

³³ *ibid.* p.29

Gesang' in a church service from the preface to *Polyhymnia Caduceatrix* (1619), he suggests that Praetorius' enthusiasm – and that of his Lutheran contemporaries – for the new Italian style was due to its inherent potential for combining both.³⁴

Two other writers also publishing in 1993 take a rather more extreme view that historical context, philosophical and religious ideas have no bearing on the course of development of music in the early seventeenth century. Curtis Price, writing on the subject of 'Music, Style and Society' in the early Baroque, asserts that the 'fundamental change in style' in this period 'came from within music itself, with encouragement from its nearest sister art, poetry'. He goes on, 'So radical a change in the fabric of music – the invention of completely new textures – does not seem to have been closely paralleled in the other arts or indeed in any aspect of seventeenth-century intellectual thought.'³⁵ Likewise, in an article published in the same year, 1993, Helmut Federhofer warns against interpreting musical style in terms of intellectual and social history, saying that it often undermines music's own autonomous laws, which had no parallel in the struggles between political powers and confessions throughout the sixteenth, seventeenth and eighteenth centuries.³⁶

To such a way of thinking the questions of how the 'new style' fitted in with Lutheranism and why obvious points of conflict were ignored become irrelevant. Both writers play

³⁴ Arno Forchert: 'Heinrich Schütz und die Musica poetica', *Schütz-Jb* 15 (1993) p. 11

³⁵ Curtis Price: 'Music, Style and Society', in *The Early Baroque Era from the late 16th century to the 1660s*. ed. Curtis Price. Man and Music Series vol.3 (Basingstoke, 1993) p. 1

³⁶ Helmut Federhofer: 'Musica poetica und musikalische Figur in ihrer Bedeutung für die Kirchenmusik des 16. und 17. Jahrhunderts', *AcM* 65/2 (1993), pp. 119-133

down the significance of Italian influence on Lutheran music. Price writes specifically about Schütz, and suggests that the composer has become a victim of theorists 'who would attribute too much of his genius to his Italian experience.' He goes on, 'What he acquired in Venice was, first, a review of fundamentals and, second, the ability to be fashionable.' And then he mentions Schütz's 'endearing tendency to credit his Italian mentors with all his innovations'.³⁷

Federhofer concludes that despite similarities between German and Italian music there remained a fundamental and overriding difference. Two distinct styles existed alongside one another in Italian music, *stylus antiquus* and *stylus modernus*; German music, on the other hand, used only one style, that of counterpoint. German counterpoint was extended to accommodate musical figures, but it never yielded entirely to the principle of the *stylus modernus*.

We must agree that German Lutheran music preserved its firm foundation in counterpoint as the Baroque tradition developed in the course of the seventeenth century. Such conclusions, however, do not account for the positive emulation of and enthusiasm for Italian music among Schein and his contemporaries. Indeed for Schein the more Italianate a piece was, the more progressive it was. Neither do they allow for the control of clerics and theologians over Lutheran music.

³⁷ Curtis Price: *op.cit.* p. 8

In spite of his belief in the independence of music and musical style in the early seventeenth century, Curtis Price also offers a practical explanation for the prolific dissemination of Italian music. He argues that the new developments in Italian music 'coincided fortuitously with the vastly increased movement of music-consuming people across Europe.'³⁸ He names two important factors in this: the end of the war between England and Spain, which had made communication between Italy and northern Europe very difficult; after the peace treaty of 1604 travel throughout western Europe boomed. And secondly, diplomats, merchants and young aristocrats were motivated to travel to Italy by their quest for 'pleasure, adventure or improvement,' and they brought back books, paintings, biological specimens, and of course music and musical instruments. Travellers, he suggests, were particularly impressed by the grandeur and virtuosity of the music, and thus a demand for such music was created in northern Europe.³⁹

That travel became a popular activity among younger members of the aristocracy in the latter part of the sixteenth and early part of the seventeenth centuries is undisputed. E.S.Bates takes the view that the principle reason for the phenomenon was the desire for education, and suggests that this coincided not only with more widespread peace between countries around the year 1600, but also with a slight advance in civilisation and an

³⁸ *ibid.* p. 5

³⁹ *ibid.* pp. 4-5

increase in the centralisation of government, both of which removed obstacles for the traveller.⁴⁰

Viewed as a whole, these insights suggest that the question of why Italian influence should have been adopted so readily by Lutheranism in spite of inherent points of conflict is a complex one. We must look for explanations in a range of perspectives and dimensions. The influence of humanism, however, stands out as a particularly promising path to explore, since it embraces several of the views given, including Anne Kirwan-Mott's equation of the individualism of monody with devotional individualism, Curtis Price's emphasis on travel for the sake of education and pleasure and Blume and Forchert's explanation that the new Italian style enabled the Word to be preached through music.

⁴⁰ E.S.Bates: *op.cit.* p. 28

Evidence of conflict within Lutheranism as a result of the 'new Italian style'

There is certainly evidence that conflict arose in several parts of the Lutheran Church as a result of the adoption of the 'new Italian style,' and ample justification for Schönstadt's exclamation mark after the word 'Catholic' at the inclusion of Gabrieli's piece in the Nuremberg Reformation celebrations. Before going on to discuss the reasons why the new Italian style was received so positively by Lutheranism in Leipzig, the significance of this paradox will be highlighted by brief discussion of this evidence.

The electoral court at Dresden provides a good illustration of the conflict, because here both German and Italian musicians were employed alongside one another in the service of Lutheran worship. Schütz had instigated and pioneered the process of importing Italian music and musicians in the second decade of the century, and indeed in 1645 he also advised the Elector to divide his ensemble into three groups, choirboys or discantists, instrumentalists and other singers, who would be recruited mainly from Italy. Each group was to be developed separately, in order to rebuild the ensemble after its decay during the Thirty Years War.⁴¹ By the 1650s, however, we have evidence from Schütz's own pen that he and other German musicians were suffering as a result of the influx and preferment of Italians.

⁴¹ This and most of the information in the next paragraph is taken from Gina Spagnoli: 'Dresden at the Time of Heinrich Schütz', in Curtis Price (ed.): *The Early Baroque Era* (Basingstoke, 1993) pp. 164-184

The Elector's son and heir began establishing his own *Hofkapelle* well before his succession in 1656, and a list of its members of 1651 reveals that it was a strong rival to Schütz's electoral ensemble, headed by the court's first Italian castrato, Giovanni Andrea Bontempi. The number of Italian musicians at Dresden continued to increase, and Schütz's correspondence provides evidence of growing resentment on the part of Germans. In a letter of 1653 Schütz complained to the Elector's staff of the Elector apparent's ruling that he, Schütz, should alternate with Bontempi, the assistant Kapellmeister, in directing the music in the *Schloßkirche* on ordinary Sundays, a job which had hitherto belonged exclusively to the assistant Kapellmeister: 'As for the command...regarding the alternation of the music in the palace chapel on Sundays, I cannot disguise from my most honourable lords the extent to which it would be demeaning and painful to me, as an old and, I hope, not undeserving man, on those Sundays (on which previously...the direction was not my responsibility but that of the vice-Kapellmeister) to alternate regularly and continuously with my lord the elector apparent's director, a man three times younger than I and castrated to boot, and to compete with him for favour...before uninformed and, for the most part, uncomprehending audiences and judges.'⁴²

⁴² 'So kann meinen hochgeehrten Herren deswegen Ich auch nicht bergen, was massen es mir, als gleichwol einem alten undt verhoffentlich nicht unverdientem mann, fast verkleinerlich undt schmerzlich fürfallen will, an solchen Sontagen (: an welchen hiebevör zu H.D.Hoen Zeiten, nicht mir sonder dem Vicecapelmeister, das Directorium obgelegen ist:) ich mit des Herrn Churprintzens Direktore, als einem 3 mahl jüngern als ich, undt hierüber castrirten menschen, ordentlich und stetig ümbwechseln und unter ungleichen undt zum gueten theil unverständigen zuhörers und Richter urtheil mit ihm gleichsamb pro loco disputiren soll.' Heinrich Schütz: *Gesammelte Briefe und Schriften* ed. Erich Hermann Müller (Hildesheim, 1976) p. 238. Translation adapted from Gina Spagnoli: *ibid.* p. 168

It seems that Schütz found himself receiving blame for the increasing numbers of Italians employed at the court. He appealed to the Elector's son to dispel the suspicion resting on him in a letter of the same year, 1653. Interestingly 'various ecclesiastics' ('allerhandt Geistliche') are named as his accusers, and lay people likewise. He complained 'how more and more each day that (regarding Your Highness's Italian musicians and those installed in the electoral court ensemble) not only repeatedly unpleasant judgment is passed against me by various ecclesiastics and lay persons but, furthermore, to my particular astonishment, I have learned that I am considered and slandered as the cause and instigator of the change...' ⁴³ Schütz goes on to deny responsibility for procuring any of the Italians among the present members of the *Hofkapelle*.

German musicians certainly had good cause to complain. In a letter to a court official of the following year, 1654 (towards the end of Johann Georg I's reign), Schütz campaigns for fairer treatment of the Germans, pointing out that the Italian tenor Stefano Boni had earned 840 thalers that year, while the German tenor Philipp Stolle had received only 300. ⁴⁴ The senior court chaplain, Jacob Weller, also took up the cause of the German singers in 1654, and wrote a letter to the Elector himself, asking that their outstanding wages be paid, suggesting even that the German liturgy was jeopardised by the preferential

⁴³ '...was maßen ich täglich in mehr undt mehr in erfahrung komme, wie das (:wegen E. Durchl: aus Italia anhero beschriebenen, undt in die Churfl: HofCapell eingeführten Musicanten:) Von allerhandt Geistliche und weltliche Persohnen, nicht alleine unterdarneben innsonderheit mit meiner grösten befrembdung vernemen mus, das für den Uhrheber undt Rathgeber Zu dieser Netürung ich gehalten undt beredet werden will, wordurch ich mich dann, leider albereit in Vieler fürnemer Leüte (:denen solche frembde Nationen vielleicht dergestalt nicht beliebig:) bößen concept und heimblischen Haß vermercket habe.' Heinrich Schütz: *ibid.* p. 242. Translation from Gina Spagnoli: *ibid.* p. 168

⁴⁴ quoted in Spagnoli: *ibid.* p. 169

treatment of the Italians: 'May it please you graciously to consider the miserable condition of the good people and [to be mindful] that if they are not looked upon with gracious eyes, these five will leave, who until now have been carrying out the worship service virtually alone and by themselves, and so there would be almost no one who could simply sing hymns and a German 'Our Father' in church.'⁴⁵

When Johann Georg II succeeded his father in 1656 he united the two ensembles under three kapellmeisters, Schütz, Bontempi and Vincenzo Albrici. (Schütz was permitted to take semi-retirement). Italians continued to be treated preferentially by the new Elector. Even the citizens of Dresden responded angrily when in 1666 the Elector ennobled an Italian castrato and allowed him to marry the daughter of a burgher.

The Italians themselves also suffered in the clash of cultures, though in a rather different way. The Elector found it necessary to issue an edict forbidding the practice of the Catholic faith in Dresden, not just once but twice, in 1661 and 1673. Catholic foreigners celebrated mass at the homes of the French and Austrian envoys, and when in 1673 officials halted a mass at the home of the French envoy several members of the *Hofkapelle* were discovered among the gathering.⁴⁶

⁴⁵ quoted and translated in *ibid.* p. 169

⁴⁶ *ibid.* pp. 170-1

It has been suggested that Staden's famous comment, 'the Italians do not know everything, the Germans can also do something', originated from the time he spent at the Dresden court in earlier days of Italian influence there, between 1612 and 1614. Quoted by Herbst in his *Musica Practica* (Nuremberg, 1642) and by J.G. Walther in *Alte und neue musikalische Bibliothek oder Musikalisches Lexicon* (Erfurt, 1728), his words may originally have been directed at a member of the Elector's staff who was trying to secure an Italian organist employed at the Imperial court in Prague for Dresden in 1613 (Alessandro Orologio).⁴⁷ If so, it was prophetic of what was to come as the process gained momentum.

Such were the reactions of musicians in Dresden. Further north, in Danzig, a bitter conflict over the question of the new style flared up in the 1640s between Paul Siefert, organist and composer at the Marienkirche and also a former pupil of Sweelinck, and Marco Scacchi, a composer of some standing who was employed at the royal court in Warsaw. Scacchi spoke out against Siefert for three reasons: in defense of Siefert's colleague, the cantor of the Marienkirche, Kaspar Förster, whom Siefert had continually criticized for performing Italian music rather than his own compositions; to defend Italian music against Siefert's slanderous accusations, which included the charge that Italians had abandoned the true church style and allowed counterpoint to decline; and thirdly, to criticize a recent publication of Siefert's, in which the very rules of counterpoint which he advocated were

⁴⁷ Susan Bryan Collins: *Johann Staden: His Life and Times* (unpublished doctoral dissertation, University of Texas at Austin, 1987) p.79

violated and different kinds of styles were mixed together. Scacchi published his attack in a piece entitled *Cribrum musicum ad triticum Syferticum* (Venice, 1643) ('Musical sieve for the Syfert wheat'). Siefert replied with a publication *Anticribatio musica ad avenam Schachianam* ('Counter-sieve for the Scacchi oats') (Danzig, 1645), in which he pleaded that he followed the 'Belgian' and not the 'Italian' school; and Scacchi answered yet again with *Judicium cribri musici* ('Judgement of the musical sieves'),⁴⁸ in which he collated the opinions of several other composers on the matter, including Schütz and Tobias Michael. Thus the dispute was made public, and touched many corners of Lutheran music. Scacchi certainly knew of the more famous controversy between Artusi and Monteverdi, and in a later treatise he echoes Monteverdi's *Seconda prattica* principle, outlining two categories of old and new styles: the first practice should ensure 'ut harmonia sit domina orationis', and the second practice, 'ut oratio sit domina harmoniae.'⁴⁹

In Lutheran theology, the latent conflict bubbled to the surface in the 1660s with Pietism. The impetus emanated from Rostock, and these theologians criticized many aspects in which the Church had given way to worldly standards. Theophilus Grossgebauer (1628-1661) is the best known of this group. His famous book *Wächterstimme aus dem verwüsteten Zion* (*Voice of a Watchman Out of the Devastated Zion*) (1661) was addressed 'to all superintendents, professors, pastors, house fathers, together with all who confess the

⁴⁸ There is no extant printed copy of this, though the title page gives the name of the Warsaw court printer, Peter Elert. A manuscript copy is preserved in the Civico Museo Bibliografico Musicale in Bologna, Italy.

⁴⁹ quoted in Claude Palisca: 'Scacchi, Marco', *Grove* 16, p.543

holy gospel'⁵⁰ and called for reform in many parts of the church. Music is given thorough treatment. Großgebauer criticizes Italian music as a root of the excesses in church music: it renders sacred texts incomprehensible, encourages musicians merely to show off their skill, and does not promote a mood conducive to devotion. In mid-flow he writes, 'And just as the world now is not serious but frivolous and has lost the old quiet devotion, so songs have been sent to us in Germany from Italy in which biblical texts are torn apart and chopped up into little pieces through swift runs of the throat; those are the warblers who can stretch and break the voice like singing birds. Then it becomes an ambitious collective screaming to see who sings most like birds. Now it's Latin, now German, only a few can understand the words; and even if they are understood they go in one ear and out the other...' He goes on to describe the chaos of corrupt behaviour which results from excessive musical performance – particularly on the organ: '...Occasionally everything breaks loose, and if an unbeliever should come into our gathering, would he not say that we were putting on a spectacle and that we were partly mad?'⁵¹

Großgebauer also likens musicians of his day to pre-reformation popes and clerics who excluded congregations from taking an active part in music, not only through language, but also by their exclusive control of the music and singing. He complains that the sense of the worshipping community is swept away by the individualism of modern performers, and also mentions an old point of controversy, the question of whether instruments can convey

⁵⁰ F. Ernest Stoeffler: *The Rise of Evangelical Pietism* (Leiden, 1965)

⁵¹ translated and quoted in Joyce Irwin: 'German Pietists and church Music in the Baroque Age', in *Church History* 54 1985, p.32

theological meaning ‘...But because at one time the Pope gave only clerics the power to sing and make music it seems to us difficult to throw out such a human trinket through the command of God. Therefore unfortunately organists, cantors, town pipers, and musicians – and for the most part unspiritual people – have control in the city churches. They play, sing, bow, and ring according to their pleasure. You hear the rushing, ringing and roaring, but you don’t know what it is, whether you should arm yourself for battle or whether you should withdraw.’⁵²

A strong anti-Catholic feeling comes through all this criticism, confirming that at this time at least in some quarters Italian style was associated with Catholicism. Großgebauer was not a lone voice on the subject; the portion of his work summarized above was quoted by many other writers after him, indicating that his view was not uncommon.⁵³

The theologian Friedrich Kalb views this reaction in Lutheran Pietism as an inevitable consequence of the Italian movement in musical style. He argues that theologians omitted to address the question of subjectivism and the individualism of monody when they first appeared: it ‘should have compelled a re-examination of the problem of music, especially music in the service of worship.’⁵⁴ Instead, he concludes, theologians turned a blind eye to the change and continued to view music according to Luther’s original biblical interpretation that music was independently and inherently good, which had been applied

⁵² *ibid.* p.31

⁵³ *ibid.* p.31

⁵⁴ Friedrich Kalb: *Theology of Worship in 17th-century Lutheranism* (Saint Louis, Missouri, 1965) p.149

to polyphony. He also suggests that in Großgebauer's time, orthodox theologians attempted to salvage what they could of Lutheran music according to these same principles.⁵⁵

⁵⁵ *ibid.* pp. 149-50

§ II: Possible reasons for the positive reception of the new Italian style in Lutheran Leipzig

Lutheran views of music in Schein's time

As Luther, the man, and the writings of Luther, the theologian, were firmly maintained as the principal authority in this period of orthodox Lutheran theology, we also take Luther himself as a starting point for our discussion. Indeed, unity of doctrine was of utmost importance in orthodox theology; Luther's work was well known and never criticized.⁵⁶ Virtually any Lutheran theological document of the time would attest to this. Perhaps there is no more apt example of this attitude to Luther than the instructions issued by the electoral court preacher, Hoë von Höenegg, for the centennial celebrations of the Reformation in 1617: preachers were to teach their congregations that the split with Rome, brought about by Luther, was like the deliverance of the people of Israel out of Egypt; Luther was described as the 'precious, chosen tool of God';⁵⁷ and congregations were to be advised of all that had been fulfilled 'in many kingdoms, principedoms, countries and dukedoms, but above all in Germany,' in the last hundred years, 'by Herr Doctor Luther, of great spiritual wisdom, and his faithful followers, the theologians, teachers and preachers of the holy Gospel.'⁵⁸

⁵⁶ Robert D. Preus: *The Theology of Post-Reformation Lutheranism* (Saint Louis, Missouri, 1970) p. 31

⁵⁷ 'der thewre ausserwehlte Werckzeug Gottes/ Herr D. Martin Luther...' *Instruction und Ordnung/ Nach welcher in unsern/ Von Gottes Gnaden Johannes Georgen/ Herzogen zu Sachsen/ Süllich/ Cleve und Berg/ deß heiligen Romischen Reichs...das instehende Jubelfest solle gehalten werden* (Dresden, 1617)

⁵⁸ '...und für demselbigen trewherzig warnen lassen wolle/ welche alles in den nechsten hundert Jahren durch Herrn D. Lutheri Seeligen und seine trewe Nachfolger/ die Evangelische Theologen/ Lehrer und Prediger/ in vielen Königreichen/ Chur: und Fürstenthumen/ Landen und Herzschaften/ zuförderst aber in Teutschland reichlich erfüllet worden.' *ibid.*

Luther's sayings on music were frequently quoted and echoed by musicians, theorists and theologians in the Lutheran Church. The first volume of Praetorius' *Syntagma Musicum* (1614/15) is a superlative example of Luther's continuing authority in music in Schein's context. Written in Latin and addressed to an ecclesiastical and learned audience, the volume presents a history of vocal and instrumental music in church. Praetorius places great emphasis on the biblical evidence for the use of music in worship, just as Luther had done, and he covers almost every idea of Luther on the use of music in church: man's highest purpose is the praise of God, for which music is given; the power of music to move the soul to piety; the efficacy of music as an aid to teaching theology; the importance of mode and setting in communicating a text; the power of music to drive away the devil; the usefulness of ancient elements of liturgy; the usefulness of the organ and instrumental music. He directly quotes Luther's letter to Ludwig Senfl⁵⁹ for its sayings on music, and in an appendix he gives a lengthy quotation from Johann Walther⁶⁰ recording the latter's discussion with Luther himself about music. To complete the representation of Luther's view of music we must add that new songs and music were to be composed, in order 'to

⁵⁹ Ludwig Senfl (1486-1542/3) was a Swiss composer who was active in Germany. He was also a cleric, though he pursued a musical career. He sympathized with Luther's Reformation, and between 1526-1540 he corresponded regularly with Duke Albrecht of Prussia, who had adopted the Lutheran faith, and also composed several motets for him. Senfl attended the diets of Augsburg (1518), Worms (1521) and a second in Augsburg (1530) in his capacity as an employee of the imperial court. Some motets of his were performed at the opening diet of Augsburg in 1530, and following this Luther asked Senfl for some compositions. The two men began corresponding from this time.

⁶⁰ Johann Walther (1496-1570) was a composer and poet. The historical significance of his work lies in his collaboration with Luther: Luther wrote the preface for his *Geystliches gesangk Buchleyn* (first publ. 1524), which was the first Lutheran *Gesangbuch*. In addition Walther played a leading role in the reorganization of ecclesiastical music in several towns and residences in Saxony in Luther's Reformation, and he even acted as an adviser to Luther himself for his *Deutsche Messe* (1526).

wean young people away from carnal and lascivious songs and interest them in what is good';⁶¹ that church music must equal the quality of secular poems and songs; and that music was to be supported and encouraged by kings, princes and lords.

This is a brief summary of the Lutheran view of music which, in Kalb's opinion quoted above, theologians continued to apply to the new Italian style in church music in Schein's time. In some respects the changes in style did not conflict with this traditional view: Italian music was perceived to be the best of its time, and so it was only proper that it should be adapted to the praise of God in Lutheran music; the ancient Catholic liturgy had furnished the Church with much that was good in Luther's eyes, so there was nothing amiss theologically if the Lutheran Church should take another element from Catholic worship in the seventeenth century. Indeed, Luther had named Josquin, a composer of the old Catholic Church, as a model for Lutheran composers. And finally, the centrality of the text in the new style rings true with Luther's pronouncements on the importance of communicating a text through music.

Though unwritten, these may have been conscious assumptions in the minds of Lutheran musicians and theologians who endorsed the Italian style. Nevertheless, deeper and firmer foundations for the adoption of the new style must be established.

⁶¹ preface to Walther's *Geistliches Gesangbüchlein* (1524) quote in Walter E. Buszin: 'Luther on Music', *MQ* 32 1946, p. 88

One of Luther's exchanges with Walther quoted by Praetorius in the appendix mentioned above is this:

'(Walther): And I also had the occasion to ask his Reverence how, or from what source, he had his teaching or instruction. Then the dear man laughed at my innocence and said: The poet Vergil taught me this, who is also able to apply his poetry and vocabulary so artfully to the story he is writing. So should music adapt all its notes and songs to the text.'⁶²

Luther's reference to Virgil here is indicative of the extent to which he was influenced by – and was himself part of – the dynamic and reforming movement of humanism.

⁶² quoted and translated in: Michael D. Fleming: *Michael Praetorius, Music Historian: An Annotated Translation of 'Syntagma Musicum' I, Part I* (unpublished doctoral dissertation, Washington University, 1979) p. 315

Luther and Humanism

In 1519 Luther wrote to the great humanist scholar, Erasmus, and spoke of 'that wonderful spirit of yours which has so much enriched me and all of us.' He went on, 'Though you know it not, I possess your spirit and all that you do for us in your books, without exchange of letters or converse with you in person...And so, dear Erasmus, kindest of men, if you see no objection, accept this younger brother of yours in Christ, who is at least much devoted to you and full of affection.'⁶³

The term 'humanism' was not applied to characteristic philosophy and intellectual thought of the Italian Renaissance until the nineteenth century.⁶⁴ We must therefore be cautious with its definition and application, since writers, artists and thinkers of the fifteenth and sixteenth centuries did not consciously identify themselves as belonging to a common outlook or world-view under this title.⁶⁵ Trespassing as little as possible on the debate over the definition of humanism, our next task is to identify what Luther meant when he spoke of possessing the same 'spirit' as Erasmus.

We have already touched on how characteristics of the 'humanist' way of thinking are evident in the development of music in the sixteenth and early seventeenth centuries.

Identifying a humanist 'spirit' in Luther's thought and in subsequent Lutheran theology

⁶³ quoted and translated in James McConica: *Erasmus* (Oxford, 1991) p. 67

⁶⁴ German scholars first used the term to refer to a system of education which placed great emphasis on the study of Greek and Latin classics.

⁶⁵ Alistair E. McGrath: *Reformation Thought: An Introduction* 2nd edition (Oxford, 1993) p. 42

and culture may therefore help to carve out a direct path leading from the new developments in Italian music of Schein's time to Lutheran Orthodoxy, which bypasses confessional conflict.

Reform in the Church was high on Erasmus' own agenda, and indeed the principal motivating force behind his work. Luther was a young Augustinian lecturing at Wittenberg when Erasmus' work was becoming popular, and in his own teaching and studies he would have used Erasmus' edition of Jerome's letters, his new edition of the New Testament, *Novum Instrumentum* (1516), which contained a Greek version, a new Latin translation and commentary notes, and probably other works as well.⁶⁶ The kind of reform Erasmus perceived to be necessary is outlined in his popular and influential work, *Enchiridion militis Christiani* (first publ. 1501), in which, in his own words, he 'laid down quite simply the pattern of the Christian life.' He called for adherence to the authority of Scripture, liberation from clerical power and belligerent popes, and spiritual imitation of Christ in the Church. In the preface to his translation of the New Testament he even called for Christians to be able to read the Bible freely in vernacular translations, anticipating Luther's great achievement: his German translation of the Bible.⁶⁷

⁶⁶ James McConica: *op.cit.* p. 66

⁶⁷ The first complete translation of the Bible by Luther was published in Mainz, 1529. The texts were, however, revised, and the first complete translation to be published in Wittenberg appeared in 1534.

The vision of the *Enchiridion* was one which the young Luther shared. His theses on the sale of indulgences amounted to a direct attack on the corrupt and unbiblical clerical authority in the Church, and Erasmus admired and supported him in this.

Promotion of education naturally belonged with Erasmus' ideas for reform and was part of the 'spirit' Luther admired. Not only did Erasmus advocate the study of both Greek and Latin grammar, he also laid great stress on knowledge of rhetoric and eloquence, and study of classical authors, maintaining, in his own words, that 'everything worth learning' was set down in Greek and Latin.⁶⁸ Luther had already instituted change to this effect in the curriculum at Wittenberg, expanding it to include Pliny, Priscian and Quintilian and shifting the emphasis away from Aristotle, before his own writings on the subject of education became known. His letter to 'the councillors of all towns in the German land, advising that they should set up and maintain Christian schools' echoes Erasmus' ideas: Luther names the city of Rome as an example, 'How did Rome become great?', he writes, 'They educated their young boys so that within fifteen, eighteen, twenty years they had an excellent command of Latin and Greek and all the liberal arts, and then sent them to fight or to govern. They became enlightened, sensible and respectable people, equipped with all manner of knowledge and experience.'⁶⁹ He goes on to express his well known view that

⁶⁸ *De ratione studii* quoted in James McConica: *op.cit.* p. 20

⁶⁹ 'Wie hat es doch die Stadt Rom gemacht? Sie ließ ihre Knaben so erziehen, daß sie innerhalb von fünfzehn, achtzehn, zwanzig Jahren ganz ausgezeichnet Lateinisch und Griechisch konnten und allerlei freie Künste, danach flugs in den Krieg und in die Regierung kamen. Daraus wurden verständige, vernünftige und treffliche Leute, mit aller Art von Wissen und Erfahrung ausgerüstet.' Martin Luther: *An die Rats Herrn aller Städte deutschen Landes, daß sie christliche Schulen aufrichten und halten sollen* 1524 (Martin Luther *Ausgewählte Schriften* vol. V ed. Karin Bornkamm and Gerhard Ebeling) (Frankfurt am Main, 1982) p. 50

the increasing prominence of the study of languages was a providential act of God preparing the way for his reforms: 'No one knew why God allowed languages to emerge before other studies, until now, when we realise that it happened for the sake of the gospel, which God wanted to reveal in order to unmask and destroy the power of the Antichrist.'⁷⁰

The similarities between Luther and Erasmus must not, however, be allowed to obscure the fact that Luther's programme for reform took a different direction from that of Erasmus. The last quotation indicates that education for Luther was a means of teaching religious ideas and propagating faith; for Erasmus, the development of education was an end in itself and a means to acquiring virtue. Indeed the relationship between the two figures was damaged by the perception that they shared the same purpose; right from the start Erasmus had had reservations about Luther's more belligerent and revolutionary spirit, and had feared that their association would damage his cause. For Erasmus the unity and community of the Church was paramount, and in spite of his belief in lay vocation, he opposed Luther's emphasis on individualism and his notion of the priesthood of all believers.⁷¹

It can be argued, however, that Luther's spirit of humanism went beyond his direct contact and points of similarity with Erasmus. The University of Wittenberg, founded in 1502,

⁷⁰ 'Niemand hat gewußt, warum Gott die sprachen hervortreten ließ, bis man jetzt erst erkennt, daß es um des Evangeliums willen geschehen ist, das er hernach offenbaren wollen, um dadurch die Herrschaft des Antichrist aufzudecken und zu zerstören.' *ibid.* p. 53

⁷¹ James McConica: *op.cit.* p.77

had been a stronghold of humanistic learning right from the beginning; the first official document of the university announced that *humaniora*, meaning poetry and the other arts, would be taught alongside traditional subjects.⁷² The influence of Italian scholarship was certainly evident in Wittenberg before Luther's arrival in 1511, with figures such as the jurist Christoph Scheurl, who had spent time studying in Bologna, though by the time Luther arrived at the university the emphasis had shifted towards the more specifically northern brand of humanism, with its Christian, rather than pagan focus. Nevertheless, it was at this time that Frederick the Wise, the university's founder, established a library, which was furnished with a great variety of books, many ordered from Venice, the international centre of publishing. Art, architecture, painting and book illustration were also a matter of priority for Frederick the Wise, and Italian, humanistic influences penetrated Wittenberg through these art forms. A sketch in bronze by an artist employed by Frederick, Peter Vischer, of 1524 encapsulates Luther's message of reform in the language of Italian Renaissance art. Luther is depicted leading a family out of the ruined papal palace, like a Greek hero, pointing to Christ, the good shepherd. In the opposite corner stands another building, with a veiled entrance and a prince seated outside. *Justitia* is whispering to the prince, and she points towards three other allegorical figures, *Fides*, *Spes* and *Charitas*, represented as Greek Graces, who counterbalance the figures of the vices *Superbia*, *Luxuria* and *Avaritia* left behind in the papal palace.⁷³

⁷² quoted in Maria Grossmann: *Humanism in Wittenberg 1485-1517* (Nieuwkoop, 1975) p.42

⁷³ *ibid.* p.118

The question of the relationship between the Reformation and the Italian Renaissance is an old and problematic one. Scholarship has turned from the view that the Reformation represented a reaction against the individualism and secularism of the Renaissance, towards the idea that humanism was a vital prerequisite for the success of the Reformation. John Stephens, for example, lists three counts on which Luther was indebted to the humanists: firstly, their work in denouncing Aristotelian institutions equipped him to oppose the institution of the papacy, secondly their historical methods enabled him to examine the Church from a historical perspective, and thirdly, he suggests, the humanistic emphasis on the attainment of human virtue prompted Luther's vigorous belief that salvation was by faith alone, not by virtue. Had scholars and clerics, and indeed the laity, not been accustomed to thinking of the role of the individual in society and the potential of the individual to study ancient and authoritative texts, Luther's message of reform would have fallen on deaf ears.⁷⁴

The aspects of humanism in Luther's environment mentioned so far include philology, a new approach to ancient literary sources, a belief in the importance of education and rhetoric, a reaction against Aristotelian scholasticism, and a lively interest in history. Several modern authors have summarized the principal features of the Italian Renaissance, and humanism within it, and the perspective on its nature and the focus of its achievement has altered with time. Writing in 1860, Burckhardt, identified the key themes 'The State as

⁷⁴ John Stephens: *The Italian Renaissance: The Origins of Intellectual and Artistic Change Before the Reformation* (London & New York, 1990) chapter 15: 'Renaissance and Reformation'

a Work of Art', 'The Development of the Individual', 'The Revival of Antiquity', 'The Discovery of the World and of Man', 'Society and Festivals', and 'Morality and Religion' as chapter headings under which to divide his material.⁷⁵ More recently John Stephens has emphasized a patriotic element in the rebirth of Italian culture, and underlined the importance of the historical scholarship and above all the advance of lay culture of the Renaissance,⁷⁶ and Kristeller has suggested that the true focus of humanism lies in the promotion of eloquence.⁷⁷ Within these themes in humanist writing are also contained the ideas that the individual must take an active, rather than a passive role in life (e.g. Castiglione), that an individual should strive for a direct relationship with ancient authors (e.g. Machiavelli), an interest in examining human weakness (e.g. Boccaccio), and an emphasis on seeking wisdom and virtue in reality and direct experience (e.g. Leon Battista Alberti).

It is my contention that the example of music reveals how certain aspects of Italian Renaissance thought and culture are paralleled in Luther's thought, and others translated to fit his German context.

In Iain Fenlon's words, the influence of humanism in Italian music 'is to be equated to a large extent with the study and emulation of the musical theory of antiquity'.⁷⁸ This

⁷⁵ Jacob Burckhardt: *The Civilization of Renaissance Italy*, trans. by S.G.C. Middlemore (London, 1990)

⁷⁶ John Stephens: *op.cit.*

⁷⁷ P.O. Kristeller: *Renaissance Thought* vol.i (New York, 1961)

⁷⁸ Iain Fenlon: 'Music and Society', in *The Renaissance From the 1470s to the end of the 16th century* ed. Iain Fenlon, Man and Music Series (Basingstoke, 1989) p. 2

reverence for music in ancient society prompted two significant changes in music of the Renaissance: it came to be thought of and studied as an art and a practical art form of great rhetorical potential, rather than a mathematical science, and it acquired a new status and authority through its new role in humanist education. From the latter part of the fifteenth century certain Italian humanist scholars collected and translated particularly ancient Greek writings on music. Among these Giorgio Valla's monumental work *De expetendis et fugiendis rebus opus* (1501) must be mentioned, in which a large number of Greek writings were collated; the writings of Plutarch, Quintilian, and Ptolemy on music are among the most important which became known through publications of translations.

These scholars and translators propagated the view that ancient music was superior to that of the present time; they appealed to stories such as music moving the stones to build the city of Thebes to demonstrate the miraculous powers of music. They were struck by the ancient idea that the arts of the poet and musician were inseparable, and the classical authors' belief that music was able to move human hearts and minds.

Music occupied an important place in Luther's educational ideal, not only as a means of teaching theology, but also because of his personal belief that it was the greatest gift of God, second only to theology, and was inherently beneficial to a person's wider development: 'Music is half academic discipline and half cultivator and educator, able to

make people more gentle and humble, more courteous and sensible.’⁷⁹ The importance of the rhetorical power of music for Luther has already been mentioned.

It was not however the example of ancient Greek music which Luther held as the model to be emulated, but rather the example of music in the Bible. Humanists considered themselves the heirs of ancient classical culture; Luther considered German people to be the heirs of the Jews, God’s chosen race. In his letter to city councillors exhorting them to set up schools he wrote, ‘For you should understand that God’s Word and grace are like a roaming rain cloud, which doesn’t return once it has passed. It has been with the Jews, but gone is gone...And you Germans must not think that it will always be with you, since ungratefulness and spite will not allow it to stay.’⁸⁰ The Bible offered similar proof to the ancient Greek tradition of the miraculous powers of music and its ability to move hearts and minds, and the idea of the musician poet was integral to the model of Christian living presented by St. Paul.

⁷⁹ ‘Musica ist eine halbe Disciplin und Zuchtmeisterin, so die Leute gelinder und sanftmüthiger, sittsamer und vernünftiger machet.’ *WA Tischreden I*, no.968 p. 490 quoted in John Butt: *Music Education and the art of performance in the German Baroque* (Cambridge, 1994) p. 3

⁸⁰ ‘Denn das sollt ihr wissen: Gottes Wort und Gnade ist ein fahrender Platzregen, der nicht wiederkommt, wo er einmal gewesen ist. Er ist bei den Juden gewesen – aber hin ist hin...Und ihr Deutschen braucht nicht zu denken, daß ihr ihn ewig haben werdet, denn der Undank und die Verachtung wird ihn nicht bleiben lassen.’ *An die Ratsherren aller Städte deutschen Landes, daß sie christliche Schulen aufrichten und halten sollen* 1524 quoted in *Luther. Ausgewählte Schriften* hrsg. Karin Bornkamm und Gerhard Ebeling 5. Band (Frankfurt a.M., 1982) p. 46

Humanism, rhetoric and Lutheran music in Schein's time

We must not lose sight of the fact that a whole century separates Schein and his contemporaries from Luther. Their work nevertheless attests that Luther's call for poets, musicians and rhetoricians in the German language in the service of the gospel had been brought to fruition, with a wide repertory of chorales and a fertile tradition of figural music firmly established. Aspects of humanist influences in Luther's approach to music had been developed, and the shape of these influences in Schein's context will now be considered.

Firstly, the view of music of Italian humanist music theorists is very much in evidence in the poems of dedication in both volumes of the *Opella nova*. Written in Latin and Italian, Schein himself is cast in the role of famous mythological musicians, and the Christian God of Lutheranism is synonymous with Jupiter. I repeat here a poem from *Opella nova II*, already quoted in chapter one, which in its original Latin form contains an acrostich of Schein's name, as a summary of the ideas and epithets attributed to Schein in several of the other poems in the collection:

Famous Amphion, founder of the city of Thebes,
 moved the rugged rocks and caves with his music.
 Orpheus, favourite of Calliope and Phoebus,
 also holds the name of resplendent praise by means of this same art.
 What do these things signify? In truth there is scarcely any better gift than music offered to
 man by Jehova
 For this reason I applaud you, O Schein, you who are radiant in the art of music, and you,
 who as an Orpheus, move hearts of rock.
 I do not doubt that Amphion himself, if he were brought back to life again, would yield to
 you alone;
 why indeed, Apollo would give a garland.
 As you flourish, see how your noble name appears everywhere!
 For you are loved like Apollo because of your pleasing music.
 The well-known panelled ceilings of the Temple dance with your soul,
 and all of Leipzig approves your song.
 O Schein, never leave this illustrious path,
 So that you may be useful for many years!
 Long may you live!

(Johanne Mylio Wasing Phil.
 M. & P. Laus.)

In *Opella nova I* the Rector of the Thomasschule, Sebastian Crell, personifies music in his
 dedicatory poem, and describes how she rises up and demands back her true honour,
 addressing 'JOVA DEUS'. In this eloquent visual metaphor Luther's theology of music –
 namely that good music should be used to praise God – is given a classical, mythological
 guise. 'How come we have such fine poetry and beautiful songs in matters of the flesh, but
 in matters spiritual we have such artless, cold things?' Luther had asked in the
Tischreden.⁸¹

⁸¹ 'Wie geht es zu, das wir in carnalibus so manch fein poema und so manch schön carmen haben, und in
 spiritualibus haben wir so faul, kalt ding?' *D Martin Luthers Werke* kritische Gesamtausgabe (Weimarer
 Ausgabe) Tischreden Band 5 no.5603

Music lamented the fact that her ancient honours were defiled.
And she herself, unwilling to serve lust rather than Jehova
demanded back her true honour, speaking thus:
'Jove, Holy God, return me to yourself:
It is you to whom I belong; ah, kindly Father, do not allow me
to be held in the station of a whore!'

This poem is preceded and succeeded by others which use more 'theological' vocabulary.

The presence of these poems and others like them in the collection is indicative of the extent to which humanist, Renaissance culture had become accepted within Lutheranism.

The preface to the chorale book in use in Leipzig when Schein became Cantor, and indeed the chorale book on which the first volume of the *Opella nova* is based, *Harmonia Cantionum Ecclesiasticarum*, gives a useful insight into the position of Lutheran theology of music of the time. Calvisius, the composer and author of the preface, begins in true Lutheran style with his own commentary on a quotation from St. Paul, on how Christians should keep the word of God alive, by teaching and admonishing each other with psalms and songs. This leads him to Luther, who in Calvisius' opinion has fulfilled this command for his own time. Emphasizing the success of Luther's musical ideal, he writes: 'This work, by God's grace and blessing, has been so successful, that a simple Christian can learn as much from the Small Catechism and the hymns of the Church as he would if he were to read each and every one of the Fathers and teachers of the Church.'⁸²

⁸² 'Welche Arbeit durch Gottes Gnade und Segen/ so wol gerahten/ daß ein einfältiger Christ/ aus dem kleinen Catechismo und Kirchen Gesänge so viel wissen kan/ als er nicht lernen würde/ wenn er gleich alle Patres und Schullehrer mit einander außforschen wolte.' Vorrede, in Sethus Calvisius: *Harmonia Cantionum Ecclesiasticarum* (Jacob Apel, 1612)

The concept of the Word of God is Calvisius' starting point, and he stresses its importance throughout his discourse. 'Psalms, songs of praise and spiritual, sweet songs' are to be used in the service of the 'Word' not only in Church but also in homes; he concludes his argument, 'every father should cultivate such practices with teaching and admonishing, praying and singing, and should allow God's word in all its wisdom to live within his family.'⁸³

Attention is also focused on the nature of the songs prescribed by Paul, namely that they are to be 'geistlich' ('spiritual') and 'lieblich' ('lovely, sweet'). The first of these qualities, Calvisius explains, is attained when the texts are taken 'from the book of the Holy Spirit, the Holy Bible, and have both the word and meaning of God the Holy Spirit.' The second refers more to the music, and requires beautiful melody and harmony; Calvisius writes, for example, of Luther's own chorales, 'so that the songs and psalms are not merely 'geistlich' but also 'lieblich', they have been adorned with such beautiful melodies that one can clearly recognise the Holy Spirit as their Director and craftsman...'⁸⁴ The 'Word' must come first, and the 'Lieblichkeit' ('loveliness') second, but the combined result is that hearts and minds are moved:

⁸³ '...ein jeder Haußvater sol mit lehren und vermahlen/ mit beten un singen/ solcher Christlichen ubungen pflegen/ und das Wort Gottes in aller Weißheit unter den seinen reichlich wohnen lassen.' *ibid.*

⁸⁴ 'Damit es aber nicht allein geistliche sondern auch liebliche Liede und Psalmen würden/ sind dieselbige mit schönen melodeyen dermasse gezieret worden/ daß man bekennen mus/ der H. Geist sey auch hier Director und Werckmeister gewesen...' *ibid.*

'Where, however, a song contains God's word and spirit, and also has, in Paul's sense, loveliness, it can be of great benefit, because a beautiful melody, and indeed also harmony, when sung by human voices or played on instruments can move human minds more powerfully and inspire them to prayerful contemplation [more effectively] than when the word is merely spoken and heard. It is beneficial to both old and young, since experience has shown that the wise pagan Plato was right when he wrote: 'Nihil in teneras vel puerorum etiam infantium mentes facilius ingredi: quam varium canendi modum,' that nothing enters children's minds more easily than when they are taught in song.'⁸⁵

This view of music expressed by Calvisius, as an heir and disciple of Luther, coincides quite closely with the underlying principles of the new Italian style. Giulio Cesare Monteverdi's explanation of his brother's term, *Seconda prattica*, in the *Scherzi musicali* (Venice, 1607), in which he defends his brother's madrigals against the criticism of Artusi, might be taken as a summary of the modern style in the work of Monteverdi and his contemporary Italian composers. It contains several points of comparison with Calvisius' musical ideal.

Firstly, as has already been mentioned in chapter three, the most distinguishing feature of the new style is the leading role of the text: 'My brother refutes the charge that he composes his works haphazardly, because, in this kind of music, it has been his intention to make the words the mistress of the harmony and not the servant. The composition of

⁸⁵ 'Wo aber ein gesang Gottes Wort und Geist hat/ und kömpt nach S. Pauli meinung/ Fürs ander/ darzu die liebligkeit/ so schafft es grossen Nutz/ weil eine liebliche schöne Melodey/ oder auch die Harmoney/ wenn die Lieder mit menschlicher Stimm gesungen/ oder auff Instrumenten gespielet werden/ die Gemüter der Menschen vielmehr und kräftiger bewegen und zur andacht erwecken/ Als wenn die Wort nur bloß geredet und gehört werden. Er schaffet nutz bey Alten und Jungen/ denn die erfahrung bezeugets/ daß der weise Heyde Plato 2. de legibus recht geschrieben: Nihil in teneras vel puerorum etiam & infantium mentes facilius ingredere: quam varium canendi modum, Daß nicht liechters eingehe/ auch bey den Kindern/ als was man ihnen mit gesang beybringet.' *ibid.*

the melody is to be judged according to this precept.’⁸⁶ Giulio Cesare explains that Plato is the authority for this new approach to music, and quotes his statements on music in the *Repubblica*: namely, that music consists of three things, the words, the harmony and the rhythm; and that the harmony and rhythm should follow the words, and not vice versa. He summarizes the conclusion to Plato’s argument: ‘for the combination of words commanding with rhythm and harmony obedient to them affects the disposition of the mind.’⁸⁷

Thus Monteverdi and Calvisius advocate the same rhetorical approach to composition, both with the aim of affecting the mind, though for Calvisius musical rhetoric also has the more specific goal of inspiring the mind to prayer and piety. Plato’s ideas on music are quoted by both as a model to be imitated. This comparison shows that Monteverdi’s *Seconda prattica* fits the century-old Lutheran perception of music very closely. One might even go as far as to say that it fulfils Luther’s musical ideals in some respects.

By the second and third decades of the seventeenth century poetry, music and rhetoric had also become indistinguishably linked together in the minds of artists and writers working in the German language. They shared the same function – to move the hearts and minds of men, and, whether alone or combined, they were each perceived as a channel of revelation

⁸⁶ ‘...dice mio fratello, che non fa le tue coie a cato arreto che la sua intentione è stata (in questo genere di musica,) di far che l’orationi sia padrona del armonia è non serva, sara la sua compositione giudicata nel composito della melodia...’ (*Canzonette e Scherzi musicali di Claudio Monteverdi* ed. by Malipiero. vol. X facsimile p.69); translation from Strunk: *op.cit.* p. 406

⁸⁷ Strunk: p.410

of the divine. Praetorius, for example, in *Syntagma I* declares that choral music 'contains the living essence of the divine Suada' - rhetoric itself is not just a method of communication, but a divine power. Meyfart presents a similar view in his pioneering treatise on rhetoric in the German language, *Teutsche Rhetorica oder Redekunst* (1634). His description of the power of rhetoric echoes Lutheran and humanist descriptions of the power of music – the dedicatory poem from *Opella nova II* quoted above might serve as a comparison.

'When [eloquence, precious creation of God] dons her armour to fight, to strike and to overcome, thunder breaks out of the mouths of the learned, just as if terrifying bolts with burning fire had scattered themselves all about the sky and dispersed the clouds in the air. For eloquence can drive and lead wherever she pleases; and she can drive and lead away from wherever she pleases. Now she softens a hard-hearted person to gentle tears; now she hardens a soft person until he is hard as unyielding rock; and she does these things with council officials in the grand cities, and with eager soldiers in green fields...

'Whoever hears the art of eloquence is forced to believe what he had previously denied; to love what he had hated; to praise what he had mocked...

'For she is a winner of souls and a winner of the senses.'⁸⁸

We will take Martin Opitz's *Buch von der Deutschen Poeterey* (1624), the treatise regarded as the herald of a new, modern tradition of German vernacular poetry, for a poet's view of the divine potential of rhetoric. The second chapter is entitled 'Why and when

⁸⁸ 'Diese/ wenn sie anhebet ihre Rüstung zuschwingen/ zuerschuttern und zustreichen/ müssen geschwinde die Donner aus dem gelehrten Munde loßbrechen/ nicht anders/ als ob in der lufft die wolcken zersprängen/ und die erschreckliche Schläge mit dem entzündeten Feuer in unterschiedliche Ort sich verwendet hetter. Wohin ihr gefället/ darff sie antreibe und führen; Wohin ihr gefället/ darff sie abtreiben und wegführen. Bald erweicht sie den harten Menschen in sanffte Threnen/ bald verhärtet sie den weichen Menschen in grawsame Felsen/ und thut solches in dem gewaltigen Städten bey Rathsmännern/ auch in den grünen Awen unter den erhitzeten Soldaten... Wer die WolRedenheit höret/ wird gezwungen zuglauben/ was er zuvor verneinete: zulieben/ was er zuvor hassete: zuloben/ was er zuvor lästerte... Sie ist eine Überwinderin der Seelen/ und Übermeisterin der Sinnen.' Johannes Meyfart: *Teutsche Rhetorica oder Redekunst* Deutsche Neudrucke Reihe: Barock 25 (hrsg. Erich Trunz) (Tübingen, 1977) pp. 9-10

poetry was invented',⁸⁹ and the perception of poetry outlined here suggests not only that it has some divine power, but also that it is a vehicle for theology:

'In the beginning poetry was nothing other than hidden theology and teaching about godly things. For the first, savage world was too coarse and simple to understand properly the teachings of wisdom and heavenly things, so wise men had to hide the things they intended for promoting fear of God, morality and uprightness, in rhymes and stories such as the common rabble liked to hear... Since they told such wonderful sayings and arranged the words in rhymes and rhythms in such a way that they were neither too long-winded nor too short and were beautifully balanced, and seemed to contain prophecy and mystery, the simple folk believed that there must be something divine in them and allowed themselves to be led into all kinds of virtue and uprightness by the grace of the beautiful poetry.'

The idea of Monteverdi's *Seconda prattica* and the new Italian style, with its emphasis on the delivery of the text harmonises well with these new emphases in German literature. The above quotations show that for neither Opitz nor Meyfart did this new interest in rhetoric conflict with the Lutheran faith. On the contrary, it enhanced it. Meyfart, for example, also devotes a large chapter of his treatise to the subject of how rhetoric, or 'WolRedenheit' to use his deliberately German name for it, is useful for 'Bishops and preachers'. We might therefore conclude that the new Italian style in music was likewise perceived as an enhancement to Lutheran authority.

The examples of Opitz and Meyfart suggest a further explanation for the acceptance of a rhetorical musical style in Lutheranism: both were concerned to promote a specifically

⁸⁹ 'Worzue die Poeterey, und wann sie erfunden worden' *Buch von der deutschen Poeterei von Martin Opitz; Abdruck der ersten Ausgabe (1624) Vierter Druck (Halle, 1913) p. 8*

German national culture. The direct heritage of the German humanists is unmistakable in this point: Agricola, for example, father of German humanism, had long ago written of his hope that one day Germany would surpass Italy in its classical learning;⁹⁰ likewise, in the letter of Luther, the humanist, to 'the councillors of all towns in the German land, advising that they should set up and maintain Christian schools' patriotic reasons for the promotion of German learning are high on the agenda. Indeed Luther emphasizes these even more than the other purpose he names for setting up schools, fighting against the devil.

For both Agricola and Luther, for Opitz and Meyfart, the means of elevating German learning and culture lay in classical literature and education; classical learning was to be mastered, and then applied to German. In the conclusion to the *Buch von der Deutschen Poeterey*, Opitz writes of his goal:

'May so much be gleaned from my modest work by politically aware intellects, that they might be spurred on to give our mother tongue a chance, and to give its poetry the glory it should have received long ago.'⁹¹

Meyfart similarly expresses a desire that the application of classical rhetoric to German might serve to raise the status of the German language, and consequently of the German people. The preface is taken up with description of the innate virtue of the German

⁹⁰ 'I have the brightest hope that we shall one day wrest from haughty Italy the reputation for classical expression which it has monopolized, so to speak, and lay claim to it ourselves, and free ourselves from the reproach of ignorance and being called unlearned and inarticulate barbarians; and that our Germany will be so cultured and literate that Latium itself will not know Latin any better.' *De inventione dialectica* (1475) quoted in Lewis W. Spitz: *The Religious Renaissance of the German Humanists* (Cambridge, Massachusetts, 1963) p. 25

⁹¹ 'Welche meine geringschätzige arbeit bei statlichen auffgeweckten gemütern, wo nicht mehr, doch so viel verfangen wird, das sie gleichsam als durch einen sporen hiermit auffgemuntert, unserer Muttersprache die hand bieten, und ihrer Poesie den glanz, welchen sie lengst hetter kriegen sollen, geben werden.' Opitz: *op.cit.* p. 54

language through history, and then the writer, a book dealer and friend of the author, concludes,

‘This rich potential of our dear mother tongue long ago inspired the honourable and learned Herr Johannes Matthaeus Meyfart to present the sweet art of eloquence, which many intelligent and highly gifted scholars have employed in their writings, in certain rules and laws, and in this way to free our esteemed fatherland and its native mother tongue from the cruel suspicion of barbarity, as much as possible.’⁹²

The situation of music in this respect was rather different. Opitz could give examples in his work from Horace, Ovid, Catullus, Virgil, Pindar and a host of other Latin and Greek poets; Meyfart likewise quotes Cicero, Virgil and others, but there were no classics to be imitated in music. The new Italian style, however, with its emphasis on rhetoric, represented in its native context the adoption of classical music theory by modern music. Lutheranism’s subsequent adoption of the style may therefore be viewed as a parallel in music to the movement going on in poetry with Opitz’ reforms, and in German rhetoric. Applying rhetoric to German music raised the status of the German language, and also of German Lutheran music. This was of course a boon for the Lutheran Church, for which music was its public spokesperson.

So, the rhetoric of the new Italian style has been shown to be a vehicle for theology, a revelation of the divine, and a means of elevating German music in Lutheranism. A

⁹² ‘Dieses reiche Vermögen unserer werthen Muttersprach/ hat auch schon vor langer Zeit veranlasset/ den WohlEhrwürdigen und Hochgelahrten Herrn johannem Matthaëum Meyfartum...die süsse Wolredenheit/ derer sich viel sinreiche und hochbegabte Geister bißhero in ihren Schrifften gebraucht/ in gewissen Reguln und Gesetzen/ den jungen Studenten zuzeigen/ und also durch dieses Mittel unser hochgeehrtes vatterland/ und dessen angeborne Muttersprache von dem schlimmen Verdacht wilder Barbarey/ so viel müglichen zubefreyen.’ Meyfart: *op.cit.* ‘Vorrede’

further quality can be added to the list: rhetoric – and rhetoric applied to music – is a means of communication with God.

It was Moser, Schütz's biographer, who used the phrase 'Blick von oben' in his discussion of Schütz' political compositions for state occasions. His point was that grand music was required because it guaranteed the 'Blick von oben'; it gave a sense of divine recognition of the occasion, a divine seal or affirmation. On a more modest scale, much poetry and music was composed for events such as marriages, christenings and funerals, no doubt for the same reason. In fact a large proportion of Schein's works, including those published in the collections, was originally conceived for particular occasions. Given the nature of such music and poetry of the Baroque, which has been outlined above, it seems logical to suggest that it was in particular the application of rhetoric that conferred divine approval on an event.⁹³

In the preface to one of his many theological works (for Meyfart was primarily a theologian and cleric), Meyfart indicates that the act of rhetoric, the process itself, brings one nearer to God. He writes:

⁹³ cf. Wolfram Mauser: 'Die 'Sonete' des Andreas Gryphius', in *Dichtung, Religion und Gesellschaft im 17. Jahrhundert* (München, 1976) p. 199: 'Der Eigentliche Grund für die Beliebtheit von Gelegenheitsgedichten ist aber woanders zu suchen: In einer geistigen Welt, in der das einzelne Phänomen: die Person, das Ereignis, der Vorfall nicht durch eine ihm innewohnende Werthhaftigkeit, sondern durch den Bezug auf Höheres Bedeutung gewinnt, erhält das Gelegenheitsgedicht eine besondere durch nichts ersetzbare Funktion. In ihm kann das einzelne Phänomen 'sinnreich' auf den geistigen Rahmen alles Irdischen hin bezogen und so in seiner über den Einzelfall hinausreichenden Bedeutung vergegenwärtigt werden.'

'As regards style, I have not striven to find grand words: for the one who knows how to praise God seeks through rhetorical charm to win for himself a portion thereof; insofar as he can he places himself in the city of God. And so, when I use a rhetorical style of speaking I have done it for no reason other than to enable me to explain things more clearly and intelligibly to the Christian reader. If this is wrong, then the honourable church fathers must also stand accused, because they use the rhetorical style admirably in their books.'⁹⁴

Interestingly Meyfart uses the word 'Lieblichkeit', and more specifically 'Rhetorische Lieblichkeit', which is translated above as 'rhetorical charm'. Calvisius also used the word 'Lieblichkeit' in his *Gesangbuch* preface mentioned above to describe St. Paul's recommendations for music. The coincidence further affirms the argument that rhetoric and music were very closely related to one another in their function.

Meyfart is one of a group of several theologians who wrote popular devotional books in the early decades of the seventeenth century. It was these writers whom Blume and Kirwan-Mott referred to as representing a pietistic movement within Lutheranism of the time. The great emphasis of these writers was the union of the individual soul with God, and above all, direct communication with God. Johann Arndt, for example, in his immensely popular work, *Vier Bücher vom Wahren Christentum* (1606-1610), asserts that

⁹⁴ 'Belangend den stilum, habe ich mich keiner prächtigen Wort beflissen: Denn wer sich unterstehet Gott zu loben/ suchet aber dieses/ daß er durch Rhetorische Lieblichkeit/ ihm selbst ein Antheil gewinnen will/ derselbige/ so viel an ihm ist/ stellet sich an Gottes Statt. Derenthalben/ wenn Oratorische Arten zu reden vorkommen/ habe ich mit denselbigen nichts anders gesucht/ als daß ich es dem Christlichen Leser desto deutlicher und verständlicher erklären möchte. Solte dieses unrecht seyn/ so müsten die vornemsten Patres simpliciter verworffen werden/ weil sie sich der Rhetorischen Art in ihren Büchern treflich beflissen.' *Das himmlische Jerusalem* (Coburg, 1627), in Johannes Meyfart: *Tuba Novissima. Das ist von den vier letzten Dingen des Menschen* (1626) *Mit einem Anhang: Ausgewählte Stücke aus Meyfarts Schriften* Deutsche Neudrucke Reihe: Barock 26 ed. by Erich Trunz (Tübingen, 1980) p. 4 Translation adapted from Joyce Irwin: *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque* (New York, 1993) p. 47

the Bible itself is nothing if not 'a conversation of the faithful soul with God'.⁹⁵ Thus the Word, the rhetoric and the poetry of the Bible enable direct communication with God.

Following our established pattern of the interchangeability of music, rhetoric and poetry, we may cast music in the same role: a means through which the individual can communicate with God, and God communicate with the individual. For perhaps the most significant thing about Monteverdi's *Seconda prattica* was that it marked a change in music's role from being a reflection of the harmony of a distant universe to enabling the individual to take an active part in that universe, acting out a role on the world stage. This new property in music is a happy coincidence for this development in theology – if indeed it is mere coincidence.

Among musical documents the best proof that music fulfilled this role can be seen from the elaborate title pages of works. Themselves brimming with visual rhetoric, the title pages of Schein's and Praetorius' works described in chapters one and two clearly portray earthly music as a means of communication with heaven. The frontispiece of Praetorius' Italian-inspired work *Polyhymnia Panegyrica* (1618) provides a particularly good example (see figure 4.i): earthbound music rises up to heaven; angels and humans intermingle, both playing earthbound instruments, and indeed at first glance the distinction between the two is hardly perceptible. The cross stands in the centre, firmly on the earth and is embraced

⁹⁵ Johann Arndt: *True Christianity* transl. Peter Erb (London, 1979) p. 213

by the composer, Praetorius. Below him are the words 'Mihi Patria Coelum', the motto he adopted which is based on the initials of his name 'Michael Praetorius Creuzbergensis'. These last details reinforce the image of closeness between the individual and God, between earth and heaven, through the means of music. Interestingly this rhetorical power of music is ascribed here to instrumental music, no doubt for the sake of visual interest, but it also indicates that instrumental music shared the same quality as vocal, texted music.

Figure 4.1 Title page of Praetorius' *Polyhymnia Panegyrica* (1618)⁹⁶



Gaudemus & exultamus, quia venerunt NUPTIAE AGNI.

⁹⁶ Praetorius: Gesamtausgabe vol. XVII.1

‘The state as a work of art’, was the title of one of Burckhardt’s major chapters in his study of Renaissance culture and humanism. We have already touched on Luther’s sense of patriotism and his promotion of Germany, if not as a single state, as a single nation. This aspect emerges again in another dimension of Lutheranism in the early seventeenth century. For aside from its theological and religious functions, from the point of view of the ordinary burgher the Church represented a state authority, which had a bearing on just about all areas of people’s lives: next to the question of salvation it was also concerned with education, law and order, and charity at times of destitution. The city council of Leipzig ruled over land use in the city, for example, - and was also responsible for church appointments, including Schein’s.

In the preface to his *Gesangbuch* quoted above Calvisius emphasizes that Christian songs should be used in the home, basing his argument on St. Paul. Indeed, the *Gesangbuch* was an essential possession for the ordinary Lutheran citizen; it would be used in the home and carried to church each Sunday. A recent study of *Gesangbücher* in the period of Lutheran Orthodoxy reports that the *Gesangbuch* is the item most frequently listed in inventories of the deceased, surprisingly even more frequently than the Lutheran Bible.⁹⁷ The *Gesangbuch* became a family heirloom, in which the family tree was often written. This fact is indicative of the extent to which the Church pervaded the private lives of

⁹⁷ Patrice Veit: ‘Das Gesangbuch in der Praxis Pietatis der Lutheraner’, in *Die lutherische Konfessionalisierung in Deutschland: Wissenschaftliches Symposion des Vereins für Reformationsgeschichte 1988* ed. Hans-Christoph Rublack (Heidelberg, 1992) p. 435

individuals, the political authority of the Church inextricably bound up with its message of salvation.

In a recent article on private and public life in Renaissance Venice Richard Mackenney contests that 'in Venice 'private' interests were consistently identified with the public weal through the mediation of the sacred.' He suggests that the image of the Virgin Mary came to represent a personification of Venice itself in public art, and was also an item very frequently listed in inventories, thus indicating how the power of the state expressed itself in people's private lives.⁹⁸ We might draw a direct parallel between Venetian Marian images and the Lutheran *Gesangbuch* in the private lives of Venetian and German citizens: both have sacred uses, but are clearly associated with the state.

The question of whether music had a private or a public function was an issue for Lutheran composers of the early seventeenth century. Like many of his contemporaries, Schein gives some indication in the title pages and prefaces of his collections as to which category they belong to, as the description of his works in chapter one has shown. He is quite clear in *Opella nova I* that his concertos are suitable for both private and public use, explaining that they have already been successfully performed in both contexts. In *Opella nova II* he writes that the pieces in that volume had 'been in use in the chapels of rich potentates as well as in town music, not without significant acclaim',⁹⁹ which suggests a greater

⁹⁸ Richard Mackenney: 'Public and private in Renaissance Venice', *Renaissance Studies* 12/1 1998, p. 128

⁹⁹ '...und dahero so wol in hohen Potentaten Capell als auch Stadt-Musicken/ nicht ohne sonderbaren applauss ublichen gebraucht würden/ theils Schrift: theils Mündlichen berichtet;' *Vorrede in Opella nova II*

emphasis on public performance – but the music nevertheless mediates between two very different levels of the Lutheran Church. (It is probably safe to assume that the Dresden court was among the ‘chapels of rich potentates’.) The *Opella nova* collection as a whole therefore attests to the role of music in subtly projecting the power of the state in the electoral court, the town church, and the private home.

A significant feature of the new Italian style was its eminent suitability for public church music as well as private devotional music, and for secular genres. In Monteverdi’s output the duet style, for example, serves equally well in sacred concertos and madrigals, and certain of his secular works lent themselves readily to sacred reworkings. The parallel shapes of Schein’s sacred and secular outputs, with his deliberate decision to publish sacred and secular works alternately show that the same might be said to be true of the new Italian style in his hands. It is significant that Meyfart even re-published Schein’s most famous work, the *Musica Boscareccia*, with newly composed sacred texts after the composer’s death.

The new Italian style suited the needs of the Lutheran authority very well in this respect: *Opella nova I* might be seen as an extension to the *Gesangbuch* with its potential to be performed in the home. Even the more elaborate concertos of *Opella nova II* might have found their way into private homes, since Schein seems to suggest in his prefaces that there were enough *Musicliebhaber* among his acquaintance who were able to perform them. On

this point, as with the question of the rhetorical nature of the new style, far from undermining Lutheran authority, the *Seconda prattica* can be shown to be a useful tool in promoting it.

The final trace of humanist influence in the Lutheran adoption of the new Italian style lies in its association with innovation and progress. In the examples of both Opitz and Meyfart there is a strong awareness of creating and marking new traditions in German poetry and rhetoric. Music has already been shown to be their parallel on several points, and in this respect, too, it bears a similarity. It will be remembered that Schein explained in his preface to *Opella nova I*, the first volume of his 'new little work', that the genre *geistliches Konzert* was not yet well-known in Germany, and in the note to the music lover, 'Ad musicophilum', as well as in the title pages of several of his works, he refers to the new style as an 'Invention'. Schein's view that the new style represented progress in music is evident in the work of some of his contemporaries – as has been discussed in chapter two, and in particular in the writings of Praetorius and Scacchi. The latter, in his defense of modern music in response to his opponent, Siefert, compares the achievements of new music with that of the great explorers discovering new lands.¹⁰⁰ Praetorius begins his dedicatory preface of *Syntagma III*, addressing the city council of Nuremberg:

¹⁰⁰ 'onde dico, sì come il Colombo ha fatto vedere in suo genere quello che non hanno saputo investigare i primi suoi Inventori della naviigazione così la nostra Musica moderna fa oggi sentire, quello che non hanno sentito i primi nostri Maestri, nè meno gl'è stato concesso d'investigare, quel tanto, che hanno ritrovato i Musici moderni per esprimere l'orazione;' ('Therefore, I say that just as Columbus made evident in his field things that the first inventors of navigation were not able to investigate, so our modern music lets us hear today what our first masters did not hear, nor were they even privileged to investigate what modern musicians have discovered about expressing a text.') quoted in 'Marco Scacchi's Brief Discourse on Modern

‘And so in this third volume and in the following fourth volume I have included and summarized the most important things about the art of music, which a *Capellmeister* needs to know, particularly in these present times, when music has reached such a height that one can scarcely believe she could climb any higher.’¹⁰¹

In the second preface, intended for all kinds of musicians ‘of the German Nation’,¹⁰² he extends this sentiment:

‘And so [the author] could not and should not neglect to use the modest talent, which God has graciously bestowed on him, in the service of instructing and informing the many, so that the fine art of music may flourish more and more, and be brought to a more perfect condition and acceptance in our common fatherland, Germania; and perhaps he may be the first to break the ice and make the path.’¹⁰³

Music’, in *Studies in the History of Italian Music and Music Theory* ed. Claude Palisca (Oxford, 1994) pp. 96-7 (*Breve discorso sopra la musica moderna* (Warsaw, 1649)

¹⁰¹ ‘So hab ich nun diesem Tertio und folgendem Quarto Tomo das furnembste so einem Capellmeister Phonasco und Musico Practico, Sonderlich jetziger zeit/ da die Music so hoch gestiegen/ das fast nicht zu gleuben/ dieselbe nunmehr höher werde kommen können/ zu wissen von nöhten sein wird/ begriffen und verfasset.’ *Dedication Praetorius: Syntagma III*

¹⁰² ‘Allen Vornehmen Musicis, Capellmeistern und Phonascis Teutscher Nation...’

¹⁰³ ‘Als hat er ferner nicht unterlassen können noch sollen/ männiglichen zur Instruction und Nachrichtung/ mit diesem seinem geringen von GOTT Ihme gnediglich verliehenen Talento zu dienen/ damit in unserm allgemeinen Vaterlande Germania/ die Edle Music je mehr und mehr möchte floriren und zu völliger Stande und Auffnehmen gebracht werden: Unnd vielleicht der erste das Eiß gebrochen/ und die Bahn gemacht’ *Allen Vornehmen Musicis, Capellmeistern und Phonascis Teutscher Nation... ibid.*

Conclusion: Schein's local context in Leipzig

The above discussion has dealt with the question of how and why the new Italian style in music was adopted by Lutheran Orthodoxy at large. The discrepancies between musicologists' and theologians' viewpoints, and the evidence I have given that conflict did result from the adoption of the new style confirms the importance of this question.

A key to resolving the problem has been found in tracing humanist influences in Lutheran theology and culture right from its beginnings. The focus of these influences has been the Lutheran emphasis on the 'Word', the text, and classical and New Testament rhetoric. Close parallels have been perceived between the function and nature of music, rhetoric and poetry: they shared the roles of being a vehicle for theology, a revelation of the divine, a means of elevating German music, and a means of communication with God. The new Italian style positively enabled music to be all of these things. Aside from 'geistlich' and theological issues, the new Italian style also suited the purposes of the Lutheran state, serving its self-promotion in both private and public through its versatile nature. In addition it was perceived by some Lutherans to represent an advance in German culture.

We must however be careful not to overlook the fact that, even though he went to great lengths to publish his work, Schein was working in a specific context in Lutheran Orthodoxy, the Leipzig churches. The comparisons with Schein's contemporary composers in chapter two has shown that the differing circumstances of their contexts had

a bearing on musical style. We must therefore also consider the question, 'Why the Italian style in Leipzig?'

Actually knowing where to look for an answer is a great problem. Musicologists have frequently considered the musical repertoire and style of particular courts, but rarely have they considered the contexts of the music of less glamorous towns and cities.

The character of Leipzig in the early seventeenth century was defined by a unique combination of activities within its walls. Against a backdrop of Lutheran theology and government, Leipzig was a great trading city. Like Nuremberg, it occupied a strategic position on a trade route, for it was situated at the intersection of two major routes, one running from south to north, the other from west to east, and thus the city attracted merchants with their goods from foreign cultures. The literary historian, Witowski, viewed trade and commerce as of central importance in directing the course of Leipzig's literary history: so strong was Witowski's conviction that he boldly asserts at the beginning of his book on the literary history of Leipzig, 'Everything Leipzig has achieved it owes to trade.'¹⁰⁴ It must certainly be the case that the element of trade in Leipzig had a bearing on the positive reception of Italian music in Leipzig; calling to mind Praetorius' comments on the musical interests of some Nuremberg merchants in the dedicatory preface to *Syntagma*

¹⁰⁴ 'Was Leipzig geworden ist, verdankt es dem Handel' Witowski: *Geschichte des literarischen Lebens in Leipzig* (Leipzig and Berlin, 1909)p.1

III, we may assume that some merchants brought with them not only material goods, but also informed experience of artistic and intellectual culture from their travels.

An important aspect of Leipzig's commercial activity was the book trade. At the international biennial book fairs the very latest publications from all over Europe were available, and music was not the least among them. Leipzig itself was also home to several major publishing and printing houses. The catalogue of Schein's publications in chapter one bears witness to how Schein himself took advantage of these Leipzig connections, publishing his work 'im Selbstverlag'. There is also evidence that the *Thomaskirche* took advantage of the city's trading links: one entry in the accounts book, dated 9th January 1573, records that 8 Gulden and 18 Groschen were spent on 'some sacred music for the Thomaskirche, which was brought from Venice and is to remain in the church.'¹⁰⁵ A later entry, which has already been mentioned in chapter three, records a bill for 'some foreign *canzones* and other musical things, which Schein ordered from Venice via Augsburg'(dated 14.2.1620).¹⁰⁶

The university played an important role in Leipzig's public life, and it was also a particularly important part of Schein's environment. It attracted students from far and wide, and contributed to an international, cosmopolitan atmosphere in the city. Likewise,

¹⁰⁵ 'vor etzliche geistliche Gesenge inn die Thomuskirche, welche von Venedig bracht worden und bei der Kirchen bleiben sollen' quoted in Rudolf Wustmann: *Musikgeschichte Leipzigs in drei Bänden; Erster Band: Bis zur Mitte des 17. Jahrhunderts* (Leipzig and Berlin, 1909) p.113

¹⁰⁶ 'vor etzliche frembte canzones und andere musicalische Sachen, die er von Venedig über Augspurg bestellen lassen' *ibid.* p.113

the schools of the *Nikolaikirche* and the *Thomaskirche* had many pupils from outside the city. We have seen in chapter one that the Italian style permeated Schein's secular music as much as it did his sacred music, and much of this was created for and nurtured by the musical gatherings of students. It seems that Leipzig students were exceptional in their level of musical activity: several woodcuts and engravings depict students serenading passers-by and residents on the streets in the daytime, and there are also reports in the university archives from around 1600 of student 'Hausmusik'.¹⁰⁷ *Auerbachs Keller*, an inn not far from the *Thomaskirche*, hosted many student musician gatherings, but students made themselves unpopular with ordinary citizens here, by getting drunk and playing noisily late into the night. One complaint, for example, was lodged against students wandering the streets after midnight, singing and playing, 'with big Italian violas, lutes, fiddles, harps, theorbos, cornetts and pipes.'¹⁰⁸

Witowski suggests that the student population, with their youthful enthusiasm for music and new Romance poetry with amorous and pastoral themes, was instrumental in promoting new lyric poetry in Leipzig. Indeed, several significant poets of the new Opitzian tradition emerged from their midst: Schein himself, his pupil Paul Fleming, Heinrich Albert, and David Schirmer to name the most well-known.

¹⁰⁷ Mentioned in Wustmann. *ibid.* p.129-130

¹⁰⁸ 'Heftige Kritik übte man an Studenten, 'welche nachdem sie Wein gefaßt, nur nach schönen Frauen trachten, von einer Mitternacht zu andern mit großen welschen Violen, Lauten, Geigen, Harpfen, Zittern, Fiedeln, Zinken und Pfeifen auf der Gassen harumblauen, vagiren, löflen, ein Hofierliedlein singen und ein Geplärr und Geheuel treiben...' (1605)' This quotation is displayed next to a picture of students drinking and making music at *Auerbachs Keller*, in the *Musikinstrumenten Museum Leipzig*.

There is also evidence to suggest that the wider public in Leipzig, outside university circles, was receptive to the new Romance verse forms. In his study 'German Alexandrines on Dutch Broadsheets before Opitz', Leonard Forster demonstrates that the new verse forms were appearing in broadsheets in several German towns well before Opitz's reforms were generally adopted, and Leipzig is named among them in the year 1631. He concludes that 'rather than just a group of avant-garde students writing new verse, there existed an audience able to appreciate the new verses, as well as the traditional *Knittelverse*... The public was obviously a wide one and presumably not composed only of people interested in new poetic techniques.'¹⁰⁹

It has been an ongoing theme in this chapter to see parallels between developments in poetry, rhetoric and the new Italian style in Lutheran music, and it is useful to continue the comparison here. Schein himself, the Cantor and poet-musician, bears witness to the fact that the literary and musical life outside the church was closely related to what went on within, and evidently the features of Leipzig's public life described above play an important role in explaining why the new Italian style was received so positively in this most Lutheran of German cities. Many of the student singers and musicians who performed Schein's *Musica Boscareccia* villanelles, or *Diletti Pastoral*i madrigals, for

¹⁰⁹ Leonard Forster: 'German Alexandrines on Dutch Broadsheets before Opitz', in *The German Baroque: Literature, Music, Art* ed. George Schulz-Behrend (Texas, 1972) p.19

example, would likewise have performed the *Opella nova* concertos and the sacred madrigals of *Fontana d'Israel* in church.

Finally, we might consider the political life of the city of Leipzig and its role in promoting the new Italian style in both sacred and secular music. It seems Leipzig had a strong sense of identity as a free city, and a strong sense of patriotism towards Saxony, the electorate of which it was a part. These characteristics were affirmed and communicated through public festivals, of which there were many in the early seventeenth century: in 1602, for example, Leipzig celebrated the future Elector Johann Georg I's safe return to Dresden from a journey to Italy; in 1609 the city celebrated the decision by the Holy Roman Emperor to allow religious freedom in Bohemia, after the successful intervention by the Saxon Elector; also in 1609 the university's bicentenary was celebrated; and of course in 1617 Leipzig joined the rest of Saxony in celebrating the centenary of the Reformation. Weddings, too, both grand and modest, ensured the regularity of festivals. All of these events required special music, often both sacred and secular, and Schein's output suggests that his Italian style music was in demand here, particularly for the more lavish occasions. It was mentioned in chapter 1 that the madrigals of *Diletti Pastoralis*, in which the texts were largely based Italian poetry, were probably all composed originally for weddings. Likewise, his sacred concertos with more elaborate scoring for voices and instruments in Venetian style were composed for special occasions. Schein's instrumental sonata setting of the chorale 'Komm heiliger Geist, Herre Gott' (no.23) in *Opella nova II*, for example,

was composed for the anniversary of Luther's visit to Leipzig at Pentecost, 1539. It is perhaps not out of place here to suggest that Leipzig emulated the city republic of Venice in some aspects of its political life: its merchants, musicians, publishers, printers and intellectuals alike were looking to Venice for enlightenment and leadership. All of these people would have been aware of the city republic and its cultural and musical life.

The Leipzig question must become the subject of a separate research project. More information is needed not only about the situation in Leipzig, but also about what was going on in other German towns and cities, in order to set Leipzig into relief. The signs are, however, that the city provided a sympathetic environment for Schein to promote his 'italiänische Invention' in his sacred music.

Overall we may conclude, that despite the inherent conflict between Protestantism and post-Tridentine Catholicism, there are certainly positive reasons as to why Lutheranism should adopt and adapt the new Italian style as its own; it was not a case of musicians turning a blind eye to confessional issues, nor church authorities turning a deaf ear to musical ones, and music pursuing its own course of development.

Sources of examples

Chapter One

All examples in this chapter are taken from the *NAsW* editions.

Chapter Two

- 2.1.i *Praetorius: Gesamtausgabe* vol. XVII.2 p. 477
- 2.1.ii *ibid.* p. 486
- 2.2.i *Praetorius: Gesamtausgabe* vol. IX p. 259
- 2.3.i *Praetorius: Gesamtausgabe* vol. XX p. 125
- 2.3.ii *ibid.* p. 126
- 2.4.i Susan Bryan Collins: 'Johann Staden: His Life and Times' (unpublished doctoral dissertation, University of Texas at Austin, 1987) p. 215
- 2.4.ii *ibid.* pp. 225-226
- 2.4.iii *ibid.* p. 242
- 2.4.iv *ibid.* pp. 261-263
- 2.5.i *ibid.* pp. 305-309
- 2.5.ii *ibid.* pp. 292-293
- 2.6.i *Samuel Scheidt Werke* vol. XIV p. 83
- 2.6.ii *Samuel Scheidt Werke* vol. XV pp. 15-16
- 2.7.i *Samuel Scheidt Werke* vol. VIII p. 52
- 2.7.ii *ibid.* pp. 53-54
- 2.7.iii *ibid.* p. 56
- 2.8.i *Samuel Scheidt Werke* vol. IX p. 9
- 2.9.i *Samuel Scheidt Werke* vol. XVI p. 9
- 2.10.i *Samuel Scheidt Werke* vol. XIII p. 18
- 2.11.i *Schütz NAsW* vol. 24 p. 114
- 2.11.ii *Schütz NAsW* vol. 26 pp. 153-155
- 2.12.i *Schütz NAsW* vol. 14 p. 33
- 2.13.i *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. IX pp. 27-28
- 2.13.ii *Schütz NAsW* vol. 16 pp. 27-28
- 2.13.iii *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. IX p. 9
- 2.13.iv *Schütz NAsW* vol. 16 p.36
- 2.13.v *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. IX p. 13
- 2.13.vi *Schütz NAsW* vol. 16 p. 39
- 2.14.i *Schütz NAsW* vol. 10 p. 1

Chapter Three: § I

Where no source is indicated for examples from Viadana's small-scale concertos, they are from the author's own transcriptions.

Excerpts from Calvisius' *Harmonia cantionum ecclesiasticarum* are all from the author's own transcription from the fourth edition of 1612.

All examples from Schein's *Opella nova I* are taken from *NAsW* vol. 4

- 3.1.i *Opere di Lodovico Viadana: Cento concerti ecclesiastici: Parte prima: Concerti a una voce con l'organo a cura di Claudio Gallico* (Kassel, 1964) p. 45
- 3.1.ii *ibid.* p. 117
- 3.1.iii *Recent Researches in the Music of the Baroque Era vol. IX: Giulio Caccini: Le Nuove Musiche* ed. by H. Wiley Hitchcock (Madison, 1970) p. 109
- 3.2.i *Opere di Lodovico Viadana: Cento concerti ecclesiastici: Parte prima: Concerti a una voce con l'organo a cura di Claudio Gallico* (Kassel, 1964) p. 30
- 3.2.ii *ibid.* p. 30
- 3.3.i *Liber Usualis* p. 376;
Opere di Lodovico Viadana: Cento concerti ecclesiastici: Parte prima: Concerti a una voce con l'organo a cura di Claudio Gallico (Kassel, 1964) p. 78
- 3.3.ii *ibid.* p. 79
- 3.4.i unpublished transcription kindly lent by Noel O'Regan
- 3.8.i unpublished transcription kindly lent by Noel O'Regan
- 3.11.i unpublished transcription kindly lent by Noel O'Regan
- 3.12.i *Gabrieli: Opera omnia* vol. 2 p. 201
- 3.17.i Anthony Carver: *Cori spezzati* vol. II An anthology of sacred polychoral music (Cambridge, 1988) p.139
- 3.17.ii *ibid.* p. 140
- 3.17.iv *ibid.* p. 148
- 3.17.vi *ibid.* p. 141
- 3.18.i *Gabrieli: Opera omnia* vol. 3 pp. 170-173
- 3.20.i *Monteverdi Vespers (1610)* ed. Clifford Bartlett revised edition (King's Music, Huntingdon, Autumn 1990) p. 46
- 3.22.i *Praetorius: Gesamtausgabe* vol. XVII.1 p. 178
- 3.23.iii *Praetorius: Gesamtausgabe* vol. XVII.1 p. 14
- 3.30.i *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. IV p. 1
- 3.30.ii *ibid.* p. 6
- 3.30.iii *ibid.* p. 3
- 3.31.i *ibid.* p. 8
- 3.31.ii *ibid.* p. 8
- 3.33.i *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. V pp. 1-2
- 3.34.i *Giovanni Gabrieli: Timor et Tremor* (King's Music, Huntingdon, August 1990) p. 2
- 3.34.ii *ibid.* p. 3
- 3.37.i *Tutti le opere di Claudio Monteverdi a cura di G. Francesco Malipiero* vol. IV p. 88
- 3.37.iii *Recent Researches in the Music of the Baroque Era vol. IX: Giulio Caccini: Le Nuove Musiche* ed. by H. Wiley Hitchcock (Madison, 1970) p. 59

Chapter Three: § II

Unless otherwise indicated, examples from Crotti and Grandi are from the author's own transcriptions.

All excerpts from Monteverdi's *Vespers* are taken from *Monteverdi Vespers (1610)* ed. Clifford Bartlett revised edition (King's Music, Huntingdon, Autumn 1990)

- 3.46.ii *Monteverdi Vespers (1610)* p. 49
- 3.47.ii *Gabrieli: Opera omnia* vol. 7 pp. 125-127
- 3.47.iv *Recent Researches in the Music of the Baroque Era* vol. IX: *Giulio Caccini: Le Nuove Musiche* ed. by H. Wiley Hitchcock (Madison, 1970) p. 59
- 3.48.i Le Pupitre Collection de musique ancienne publiée sous la direction de François Lesure 27: *Giovanni Gabrieli Canzoni e Sonate per sonar con ogni sorte de instrumenti* ed. Michel Sanvoisin. (Paris, 1971) p. 31
- 3.48.iv *Monteverdi Vespers (1610)* pp. 107-108
- 3.48.vi:a *ibid.* p. 102
- 3.48.vi:c *ibid.* p. 104
- 3.49.i *Gabrieli: Opera omnia* vol. 5 pp. 40-41
- 3.49.iii *Gabrieli: Opera omnia* vol. 5 pp. 6-7
- 3.50.v *Gabrieli: Opera omnia* vol. 5 p. 43
- 3.54.vi *Cantio sacra: Geistliche Solokantaten 23: Drei Hoheliedmotetten* ed. Rudolf Ewerhart (Köln, N.D.) p. 7
- 3.56.v *Cantio sacra: Geistliche Solokantaten 18: Alessandro Grandi: Drei Motetten* ed. Rudolf Ewerhart (Köln, N.D.) p.6
- 3.63.ii Adam Adrio: *Die Anfänge des Geistlichen Konzerts* (Berlin, 1935) 'Anhang: Notenbeispiele' p. 22
- 3.63.vi *ibid.* p. 22
- 3.66.i *Monteverdi Vespers (1610)* p. 123
- 3.66.iii *ibid.* p. 24
- 3.66.v *ibid.* p. 123 pp. 33-34
- 3.66.vii *ibid.* pp. 37-38
- 3.66.ix *ibid.* pp. 124-125

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Appendix A

Funeral Oration for Johann Hermann Schein

(from Spitta: 'Leichensermone auf Musiker des XVI. und XVII. Jahrhunderts', in *Monatshefte für Musikgeschichte* iii (1871))

Funeral Oration on the text from St. Paul's First Letter to Timothy ch.1, 'This is a true saying..etc', on the occasion of the burial of the honourable, learned, artistically skilled Johann Hermann Schein, Director of choral music and Cantor of the St. Thomas School in Leipzig, who, a true disciple and believer in the one true saviour Christ Jesus, has passed away in faith on 19th Nov. 1630, and who was laid to rest in a Christian ceremony on 21st Nov. of the same year. Oration given by Johannes Höpner. S.S. Theol. D.

Prof. Publ. et ad Div. Nicol. Pastore

printed in Leipzig by Gregor Ritzschen.

Leichpredigt

Vber das Trostsprüchlein S. Pauli aus

der 1. zum Timoth. 1.

Das ist je gewiszlich wahr, und ein the-

wer werthes Wort, *etc.*

Bey der Leichbestattung des Ehrenvesten, Wolge-

lahrten, und kunstreichen Herren

Johann-Hermann

Scheins,

Chori Musici Directo-

ris, und *Cantoris* der Schulen zu S. Thomas in Leipzig.

Welcher in warer Anruung, Glauben,

und Bekäntnis des einigen Erlösers Christi Je-

su den 19. *Nov. Anno* 1630. seliglich entschlaffen,

und den 21. dieses mit Christlichen *Ceremo-*

nien zur Erden bestattet

worden.

Gehalten von

JOHANNE HÖPNERO S.S. Theol. D.

Prof. Publ. et ad Div. Nicol. Pastore.

Gedruckt zu Leipzig bey Gregor. Ritzschen.

Report

Our brother in Christ, the distinguished, learned and artistically skilled Johann Hermann Schein, director of choral music and worthy Cantor at the St. Thomas school observed his faith, and confessed, loved and worshiped Christ the Saviour as long as he lived. It now remains to report on his origin, life and death. His father was the respected, honourable and learned Herr M. Hieronymus Schein, parish priest at Grünhain, who proved himself to be a faithful, steadfast and zealous follower of the true and pure Augsburg Confession in the face of Calvinist disruption and all kinds of hardship until his blessed end. He was ranked third in the whole diocese of Annaberg. Pale death took him in the year 1593 at the age of 60. Johann Hermann Schein's mother was the noble and virtuous lady Juditha, daughter of the honourable and respected Herr Johann Schacht, smithy and minter at the Saxon electoral mint in Dresden at the time of the Elector Augustus. Our late brother in Christ was born to these good Christian parents on 20th January 1586. The same brought him to Christian baptism, brought him up to fear God and kept him conscientious at school from his childhood onwards. When he was seven his father died and his mother moved to Dresden with all her children. In 1599 Johann Hermann was enabled to enter the Saxon electoral court chapel in Dresden as a 'Cantorei' choirboy, or 'Discantist', through the support of Herr D. Polycarp Leyser, then the most senior preacher at the Saxon electoral court and the inspector of court music etc. Since he had already learnt the rudiments of music, he was instructed in both Musica Theoretica and Musica Pratica by the Saxon electoral Capellmeister at that time, Rogier Michael.

Bericht

SOLchen Glauben hat auch in acht genommen, und Christum den Heyland bekand, geliebet und gelobet, so lang er hie gewesen, unser im HErrn Christo seliglich verstorbener Mitbruder, der weyland Achtbare, Wolgelahrte und Kunstreiche Herr Johann-Herman Schein, *Musici Chori Director*, und bey der Schulen zu S. Thomas wolverdienter *Cantor*, von dessen Ankunfft, Lebenslauff und Ende schlieszlichen zu vermelden, dasz sein Vater gewesen der weyland Ehrenwürdige Achtbare und wolgelahrte Herr *M. Hieronymus* Schein, Pfarrer zu Grünhain, welcher bey der Calvinischen *perturbation* sich als ein trewer standhaffter und eyfferiger Bekänner der wahren Augspurgischen *Confession* selb dritte in der gantzen *Dioecess* Annaebergk, bisz an sein seliges Ende beharlich erwiesen, unnd darüber allerley Ungemach ausgestanden, und ist *Anno* 1593. todes verblichen, seines Alters im 60. Jahre. Seine Mutter ist gewesen, die Erbare Ehrentugendsame Fraw Juditha, des Ehrenvesten, Wolgeachten Herrn Johann Schachts des eltern in der Churf. Sächs. Müntze zu Dreszden zur Zeit Churfürst *Augusti*, Schmiedemeisters und Reichs Ohms nachgelassene Tochter. Von diesen Christlichen Eltern ist vnser in Christo verstorbener Mitbruder zur Welt gebohren worden im Jahr 1586. den 20. *Januarii*, von welchen er auch zur Christlichen Tauffe befördert, hernacher in Gottesfurcht aufferzogen und zur Schulen von Kindauff fleissig gehalten worden, vnd als ihm sein Herr Vater in dem siebenten Jahre seines Alters mit tode abgegangen vnd seine Mutter sich mit allen Kindern nach Dreszden gewendet, ist er endlich *Anno* 1599 in die Churf. Sächs. Hoffcapell zu Dreszden zu einem *Cantorey* Knaben oder *Discantisten* durch Beförderung Herrn *D. Polycarpi* Leysern des eltern, domals Churfürstl. Sächs. Ober Hoffpredigers und der Hoffmusic inspectorn etc. auff und angenommen worden. Vnd weil er zuvor seine *principia* in der *Music* gehabt, ist er von dem domaligen Churf. Sächs. Capellmeister Herrn *Rogério Michaële* in der *Musica* sowol *Theoreticâ* als *Practicâ* mit sonderbahrem Fleisz ferner und gründlicher *instituiret* worden.

While there he undertook to learn to perform on all instruments, which he achieved not without admirable success. Through it he won the favour not only of his teachers but also, since then, the favour of high potentates, princes and lords, and he has been rewarded not only with small princely graces and favours in this locality, but also recently by His electoral Highness of Saxony with great generosity. He was proficient not just in the study of music but also in other studies, and consequently he was sent to Schulpforta on electoral orders, where he began on 18th May 1603. He pursued his studies alongside his continued study of music for four years together with other choirboys from the electoral chapel, and on 26th April 1607 he returned to Dresden with a creditable 'testimonio'. He then went to Leipzig University with an electoral 'Cantorey' scholarship and studied law and the liberal arts for four years. After that he became a teacher of noblemen: in particular he was employed as teacher and director of house music for the young nobles of the fine, respected and celebrated Herr Gottfried von Wolffersdorff, the Saxon electoral duke of Weißenfels, where he remained for two years and continued to win favour. Following on from this he was recommended and accepted for the post of Capellmeister at Weimar by the illustrious prince and lord, Herr Johann Ernst the Younger, Duke of Saxony, Gülich, Cleve and Berg etc., now of blessed memory, at the pleasure of His Highness. He was loved and valued throughout the whole princely court for his artistry and skill.

Dahero auch erfolget, dasz er auff allen *instrumenten* etwas zu *praestiren* sich vnterfangen, welches ohne ersprieszlichen *success* nicht abgegangen, vnnd hat er dadurch nicht allein seines Herrn *Praeceptor*n, sondern auch hernachmals hoher Potentaten, Fürsten vnd Herrn Gnade und gunst jederzeit jhnen *conciliiret* vnnd zu wege gebracht, zu dessen Zeugnissen er dann nicht allein hiebevorn mit etlichen Fürstlichen Bildnüssen oder Gnadenpfennigen, sondern auch newlichen von Ihrer Churf. Durchlauchtigkeit zu Sachsen mit dergleichen gnädigst ist beschencket worden. Nach dem er aber nicht allein in der *Musicâ* wie droben gedacht, sondern auch in andern *studiis* ziemliche *profectus* in seiner Jugend erlanget: als ist er *Anno* 1603. den 18. *Mai* vff gnädigsten Churf. Befehlich in die Schulpforten geschicket worden, alda er gleich mit andern Churfürstl. Capellknaben 4. Jahr lang ehrlich auszustanden, seine *studia* nebenst der *Music horis succesivis continuiret* vnd folgendes *anno* 1607. den 26. *Aprilis* mit einem ehrlichen *testimonio* wiederumb nach Dreszden kommen, vnd von dannen, nach erlangtem Churf. Sächs. *Cantorey stipendio* nach Leipzig vff die *Universitet* gezogen, und bisz ins vierdte Jahre selbst nebenst den freyen Künsten die *Jurisprudentiam studiret*. hernachmals hat er sich zu einem *Praeceptore* bey denen von Adel bestellen vnd gebrauchen lassen: Insonderheit aber ist er bey demn Wol Edeln, Gestrengen vnnd Vesten Herrn Gottfried von Wolffersdorff Churf. Sächs. Hauptmanns zu Weissenfels zu seiner jungen Edelleute *Praeceptoren* vnd dessen *Hauszmusic Directorn* angenommen worden, alda er zwey Jahr lang verblieben, vnd von wolgedachtem seinem Junkherrn in allem *favor* und Gunst geliebet worden. Durch welche Gelegenheit dann *Anno* 1615 den 21. *Maii* von dem Durchläuchtigen Hochgebornen Fürsten vnd Herrn, Herrn Johann-Ernsten dem Jüngern Herzogen zu Sachsen, Gülich, Cleve und Berg *etc.* Christmilder Gedechnis, zu Ihrer Fürstl. Gnaden Capellmeister ampt nach Weymar gnädig beschrieben vnnd angenommen worden, vnd am gantzen Fürstlichen Hofe daselbst wegen seiner Kunst vnd Geschicklichkeit lieb vnd werth gehalten worden.

After settling in this appointment, on 27th July of his first year there he became engaged to the honourable and virtuous young woman, Sidonia, daughter of the late venerable and respected Herr Eusebius Hösel, electoral secretary of rents in Dresden, and the wedding took place the following year on 12th February 1616 in Weimar. He enjoyed a peaceful and desirable marriage with Sidonia, and he fathered five children: three daughters who have all passed through mortal death, and two sons, for whom it is intended that they study. May the Lord God grant mercy on their education and success.

On receiving the post of Cantor here in Leipzig in 1616 he returned to the town with the permission of His merciful Lordship and at the request ['vocation'] of the reputable town council, and this job he carried out with faithful diligence and good reputation for fifteen years. In 1624 our dear God sought him out a familial cross to bear and claimed his wife through mortal death from this world shortly after childbirth, and left Schein a grieving widower. However after going through a period of mourning, God blessed him by sending him another wife, the noble young woman Elisabeth, daughter of the honourable and artistically skilled Johann von der Pera, the well-known painter and citizen and his wife, now sadly widowed. Schein enjoyed a second marriage no less peaceful or fruitful than the first, and God blessed them with four children, two sons and two daughters, none of whom is still living. However the Almighty God blessed Elisabeth with a last child which she is still carrying, and may the Lord deliver that child safely when the time comes, and keep it in good health, and may the child receive holy baptism for the sake of Christ.



Nach solcher erlangten Fürstl. Bestallung, hat er sich alsbald im ersten Jahr als den 27. *Julii* mit der Erbarn vnd tugendsamen domals Jungfrawen *Sidonien*, des Ehrnvesten vnd Achtbaren Herrn *Eusebii* Hösels, weyland Churf. Sächs. Rentsecretarii nachgelassenen Tochter zu Dreszden in ein Ehegelübnis eingelassen, vnd die Hochzeit das folgende Jahr 1616. den 12. *Februarii* zu Weymar gehalten, mit welcher er eine friedliche vnnnd gewünschte Eh besessen, vnd gezeuget 5. Kinder, nemlich 3. Töchter, so zeitlich wiederumb verstorben, vnd 2. Söhne, so zum *studiren* gehalten werden, zu derer Aufferziehung vnnnd Gedeyen Gott der Herr seine Gnade verleyhen wolle.

Nach deme aber 1616. des *Cantoris* Stelle allhier zu Leipzig zu S. Thomas vorledigt worden, hat er vff Erlaubnis seiner gnädigen Herrschafft vnd *vocation* eines Ehrnvesten vnd Hochweisen Raths allhier sich wiederumb anhero gewendet, vnd solch auffgetragenes Ampt bisz ins 15. Jahr mit allem trewen Fleisz vnnnd sonderbaren Ruhm verwaltet. *Anno* 1624. hat ihn der libe Gott mit einem schweren Hauscreutze anheim gesucht vnd vorgemeltes sein liebes Weib *Sidonien* als bald nach der Geburt durch den zeitlichen Tod zu sich von dieser Welt wiederumb abgefodert, vnd in den betrübten Wittwerstand gesetzt. Er hat sich aber nach auszustandener Trawrigkeit durch sonderliche schickung Gottes anderweit verehliget mit der Erbarn vnd tugendsamen domals Jungfrawen Elisabethen des weyland Ehrenvesten vnd Kunstreichen Johann von der Pera, vornehmen berühmten Kunstmahlers vnd Bürgers allhier nachgelassene Ehelieblichen Tochter seiner hinterlassenen hochbetrübten Wittwen, mit welcher er nichts weniger, als mit der vorigen eine friedliche vnd fruchtbare Eh besessen, vnd mit jhr durch Gottes Segen 4. Kinder, nemlich zwene Söhne vnd zwo Töchter gezeuget, darvon aber keines mehr am Leben, ausser deme, was zu hoffen, in dem sie der Allmächtige Gott abermals mit Leibesfrucht gesegnet, der wolle sie auch zu rechter Zeit gnädig entbinden, in Gesundheit erhalten, vnnnd dem Kindlein die heilige Tauffe vmb Christi Jesu willen wiederfahren lassen.

Concerning his life and work, it is well known that Schein led a good, honest, Christian life, that he loved and liked to hear God's Word, and was regular and conscientious attender at the Lord's table. In this life he had his fair share of crosses to bear, from which the devout and faithful are not exempt, since not only were his wife and young children taken from him by mortal death, but he also suffered many illnesses and suchlike of the body, in particular consumption, gout and kidney stones, for many years; for these reasons he again went to Carolsbadt a few months ago, in the hope that these illnesses and complaints would be relieved. However little improvement followed, rather the consumption took a turn for the worse and, realizing that his days were numbered and that the faithful Lord would take him from this life, he brought his affairs into order and gave instructions for proceedings after his death, including today's ceremony, and partook of his final communion and arranged for travelling monies for his heavenly journey. During this time he bore his pain with patience, and lively hope and earnest prayer for merciful release from his body. The gentle and faithful Lord granted him this on Friday last, 19th November, early in the morning at 5 o'clock. He was 45.

The trustworthy and almighty God now has his soul in His hand, and He will raise the body to eternal life on the final day of judgment. May He comfort and care for his mourning widow and orphans, according to His faithful promise, and enlighten us all through His Holy Spirit, that we may rightly recognize the Saviour, Christ Jesus, through His Word, and through Him gain eternal life. Amen.

Sein Leben vnd Wandel betreffend, ist männiglich bewust, dasz er ein Christliches vnd Erbarliches Leben geführet, Gottes Wort lieb gehabt, gerne gehöret vnd sich zum Tisch des HErrn oft vnd fleissig gehalten. Hier zwischen aber hat es ihme an vielfältigem Hauscreutze (welches bey frommen vnd gläubigen Christen nicht aussen zu bleiben pflaget) nicht gemangelt, denn jhme nicht allein sein vorgemeltes Eheweib vnd Kinderlein durch den zeitlichen Todt von der Seiten hinweg gerissen, sondern hat auch an seinem eignen Leibe viel Krankheiten vnnd andere Beschwerung als sonderlich die Schwindsucht, das *Podagra* vnd Lendenstein viel Jahr hero ausstehen vnnd erfahren müssen; dero Vrsachen halber er dann vor wenig Monaten in Carolsbadt zum andernmal sich von hinnen begeben, in der Hoffnung obgedachter Beschwerden vnd Krankheiten jhm etwas erlediget zu werden. Es ist aber wenig Besserung darauff erfolgt, sondern es hat die Schwindsucht vffs neue vberhand genommen, dasz er zeitlichen spüren können, dasz jhn der getrewe Gott nunmehr ausspannen würde, darzu er sich denn fleissig geschicket, seine Sachen alle selbst *disponiret*, vnd wie es nach seinem tode solte gehalten werden alles angeordnet, auch heute 14. Tage sich mit dem Hochwürdigen Abendmal als dem rechten *viatico* vnnd Zehrfennige zur himmlischen Reise versehen lassen, vnterdessen die grosse Schmertzen mit Gedult vertragen, vnnd mit einer lebendigen Hoffnung vnd andächtigen Gebete auff eine gnädige Erlösung seines Leibes gewartet. Welche jhm auch der barmhertzige getrewe Gott in Gnaden wiederfahren lassen, am erschienen Freytage den 19. *Novembr.* morgens frühe kurtz vor 5. vhren, seines alters im 45. Jahre.

Der getrewe Allmächtige Gott hat nun seine Seele in seiner Hand, vnd wird auch den Leib an dem allgemeinen grossen Gerichtstage zum ewigen Leben aufferwecken, der tröste vnd versorge die hinterlassene betrübt Wittwe vnd Waisen nach seiner gnädigen Verheissung, vnd erleuchte vns alle durch seinen heiligen Geist, dasz wir den Heyland Christum Jesum aus seinem Worte recht erkennen, vnd durch jhn ewig selig werden, Amen.

Italian music listed in the Leipzig and Frankfurt book fair catalogues between 1600-1630

This information is taken from: Albert Göhler: *Verzeichnis der in den Messkatalogen 1564 - 1759 angezeigten Musikalien* (Hilversum, 1965). Göhler's system of numbering and his bibliographical abbreviations are preserved here. The abbreviations following the name of the composer and the title of the work refer to three things: i) the name of the publisher of the catalogue in which the work appears, ii) the year in which it is listed, and iii) the name of the book fair.

For the names of publishers the following abbreviations are used:

| | |
|-----|----------------------------------|
| W | Willer |
| P | Portenbach |
| L | Lutz |
| F | Frankfurter öffentlicher Katalog |
| G | Groß (Leipziger Katalog) |
| Lb | Lamberg |
| Sch | Schmidt |
| Eg | Egenolph |
| B | Brachfeld |
| K | Katholischer Katalog |
| Myl | Mylius |

For the year in which the publication is listed, Göhler omits the number of the century, and relies on the name of the book fair to make clear to which century he is referring.

As for the names of the book fairs, 'F' refers to 'Frühjahrmesse' (or 'Fastenmesse'), and 'H' refers to 'Herbstmesse', titles which are used for the seventeenth century.

The first entry, for example: L 4 F, indicates that the work is listed in the catalogue published by Lutz, in the year 1604, at the spring book fair.

Where a work is listed more than once, the entries are listed chronologically, separated by semicolons.

The letter in bold type at the end of an entry indicates the genre of the work. The following abbreviations are used:

| | |
|----------|--------------------------------|
| Dg | Deutscher geistlicher Gesang |
| Dw | Deutscher weltlicher Gesang |
| g | geistlich |
| I | Italienischer Gesang |
| Ig | Italienischer geistlich Gesang |
| L | Lateinischer Gesang |
| Lg | Lateinisch geistlicher Gesang |
| Lw | Lateinisch weltlicher Gesang |
| Sa | Sammelwerk |

36. **Simo Alberti.** Primo libro de Madr. à 4. v. da Simo Alberti. 4. Venet. 1604. L 4 F.
(Soll verm. Innoc. Alberti sein) I
45. **Giov. Francesco Anerio.** Canto Madr. à 5. & 6. v. con uno à 8. di G. Fr. Anerio Romano. 4. Venet. 1608, 1609. L 8 H; L 9 HI
46. **Michael Angelo.** Il primo libro di Madr. à 5. v. di M. A. 4. Venet. 1609. L 9 H; L 10 F.
48. **Baci Ardenti.** sec. lib. de Madr. à 5. v. 4. Venet. 1609. L 9 H; L 10 F. I
56. **Gio. Matteo Asola.** Madr. à 6. v. del R.D.G.M.A. 4. Venet. 1605. L 6 F
I
91. **Giulio Belli.** Concerti Eccl. à 2. & 3. v. di Giulio Belli Maestro di Cap. nella Cath. d'Inola. 4. Francof. Nic. Stein. F 21 H; G Ig
125. **Lucio Billi.** Messe & modetti à 8. v. di L. B. libro secondo. Venet. 1604. L 4 F.
Ig
126. **Joan Bapt. Blanco.** Missae tres 4.6. & 8. vocib. concinendae Joan. B. Bl. Aut. 4. Venet. 1606. L 6 H L
151. **Melchior Borchgrevinck.** Giardino nova bellissimo di varii fiori musicali scieltissimi: Il pr. lib. de Madr. à 5.v. Raccolti per M.B.Organista del seren. Re di Danemarca. 4. Copenhagen ap. Henr. Waldkirchen. 1605. F 5 H; Lb I
152. id. il sec. lib. ap. eund. 1606. F 6 H; Lb; K; Copenhagen ap. Mich. Hering 1607. F 7 H; Lb
154. **Lucii Bossii.** Laudensis motector. 6. vocib. lib. pr. 4. Venet. 1606. L 6 F
L
230. **Maffeo Cagnazzi.** Il primo libro delle canzonette à 3. v. di M.C. 4. Venet. 1605. L 6 F I
- Camponette** (Göhler 1: 1265a) Canto amilla lib. secundo di Camponette (!Canzonette?) 3. voci. 1608 L 8 F
231. **Michael Angelo Cancineo.** Cantus Motectorum F. M. Angeli Cancinei 5. voc. 4. Venet. 1608. L 8 F L
255. **Ludovici Casalii.** Mutinensis Motectorum 8. vocib. lib. pr. 4. Venet. 1605. L 6 F
256. **Marsilio Cassenti od. Caventi.** Cantus primi Chori consueta à 3 Chori di M. Cassentini. 4. 1608. L 8 F. L oder I
257. **La cieca Madrigal** à 5. v. di M. Caventini 4. Venet. 1609. L 9 H I

259. **Piedro Cerone.** El Melopeo y maestro, tractado de Musica theorica & practica: Compuesto por el R.D.P.C. de Bergamo, Musico len la [Real] Capilla di Napoles. fol. Antv. ap. Belleros. F 19 H; G; K.
260. **Giov. Martino Cesare.** Musicali Melodie per voci & instr. à 1.2.3.4.5. & 6. di G.M.C. Musico & Instrumentista del. Seren. etc. 4. Monach. Myl 22 F; W 25 F.
261. **Giov. Battista Cesena.** Canto il Terzo lib. delli concerti à 2 voci di F.G.B.C. 4. Venet. 1608, 1609. L 8 H; L 9 F.
262. Messe & Motetti à 3. v. commodissime di F.G.B.C. minore osservante. 4. Venet. 1609. L 9 F I oder L
263. Messe Litanie & Mottetti à 5. v. di F.G.B.C. 4. Venet. 1609. L 9 F.
264. Li salmi à 4. v. da F.G.B.C. 4. Venet. 1609. L 9 H
274. **Antonio Cifra.** Canto di A.C. maestro di Cap. de Seminario Romano il sec. lib. de Madr. 5. v. Venet. 1608. L 8 F. I
275. Motecta, quae 2.3.4. vocib. concinuntur, Aut. A.C. Romano. 4. Venet. 1609. L 9 F.
L
276. **Giov. Antonio Cirullo.** Di G. A.C. di Andria il 4. libro de Madr. à 5. v. Venet. 1604. L 4 F. I
278. **Christoforo Clemsee.** Tenore il primo de Madr. à 5. v. di Chr. Cl. 4. Jena 1614. W 15 F. I
280. **Joh. Bapt. Cocciola.** Concentus harmonici [Huteronici] ecclesiastici 2.3. 4. & 5. vocib. cum B.c. ad O.J.B.C. Vencellensis. 4. [12] Antv. P.Phal. W 25 H; W 26 F dopp.
L
281. **Gieseppe Colaianni.** Di G. Colaianni il pr. libro delle Madr. à 5. v. Venet. 1604. L 4 F I
287. **Antonio Coma.** Officium B. Mariae V. 5. vocib. concinendum, editum ab A.C. 4. Venet. 1606. L 6 H. L
288. **Avernius Coma.** Missa 4.5. & 8. voc. & una pro defunctis Aut. A.C. centensi. 4. Venet. 1608. L 8 H. (Ist vermutlich identisch mit Antonius Coma, der nach Eitner, Quellenlexicon aus Cento stammt)
290. **Bernardi Corsi.** Canto primo choro di B.C. de Madr. 8. v. Venet. 1607. L 8 F
I
291. B.C. Cremonensis missae & Motecta cum 4. & 8. vocib. Venet. 1608. L 8 H.
L

292. **Camillo Cortellini.** Salmi à 8. v. per I vesperi di tutto l'anno di C.C. detto il violino. 4. Venet. 1606. L 6 H. I oder L

293. Messe à 4.5.6. & 8. voci, di C.C. detto il Violino. 4. Venet. 1609. L 9 F; L 9 H.

294. **Casparo Costa.** Il pr. lib. de madr. à 4. v. di Casp. C. 4. Venet. 1605. L 6 F.
I

301. **Archangelo Crotti.** Il pr. lib. de concerti eccl. à 1.2.3.4. & 5. v. di Fr. A.C. de Ferrara. 4. Venet. 1609. L 9 H I

361. **Valentin Dietzel oder Dretzel.** !. Th. Liebl. welsche Madr. aus den berühmtesten Musicis Italicis [mit Fleiss] zusammen [gezogen] kolligirt m. 3.4.5.6.7. & 8. St. [darunter teu. weltl. Texte appliziert] in Dr. verfertigt d. Val. Diezelium (Drezel) Wircenhusanum, der Schul zu S. Sebald in Nürnbg. Cantorem. 4. Nürnbg. Simon Halbmeier [Abraham Wagemann] [Jeremias Dümmler.] F 23 H, Fut; G, ib; F 24 F; G; W 24 H; F;G;G; W 25 F; W 25 H; F;G; W 26 F; W 26 H; F 43 F; G.

378. Cantica sacra ad melodiam Madrigalium elaborata 6. vocib. Antv. Casp. Beller. F 19 F; Lb.

379. **Joh. Donfridus.** Promptuarii musici concentus ecclesiasticos [1.] [2.] 3. & 4. voc. cum B.c. & generali organo applicato exhibentis pars prima collectore Joanne Donfrido scholae Neccaro-Rotenburgensium Rectore. 4. Argentinae Paul Ledertz. [Augustae Trebocum.] F 19 F; Lb; F 22 F, A; G, ib; Myl; W 22 H. L, Sa

380. Promptuarii [Promptuarium] musici concentus ecclesiasticos [ducentos & eo amplius] [1.] [2.] 3. & 4. voc. cum B.c. [& generali organo applicato] e diversis auctoribus collectos exhibentis [pars altera] collectore J.D. [Rotenburgensi Rectore] 4. Argentinae, Paul Ledertz; [Augustae Trehocorum.] F 22 H; F; G; W 24 F dopp; W 25 H; W 26 F; W 26 H.

381. Promptuarii musici concentus eccl. 281 [286] selectissimos 2.3. & 4. voc. è diversis totius Italiae Musicis collectos exhibntis pars III. opera & studio J.D. [scholae Neccaro-Rotenburgicae Musices moderatoris.] Argentinae ap. Paul Ledertz. W 27 F; F; G; F 27 H; G.

382. Viridarium Musico Marianum concentos ecclesiasticos plus quam centos, in Dialogo 2.3. & 4. voc. cum B. c. exhibens. ap. eund. F 27 H; G.

383. Corolla Musica Missarum XXXVII pro vivis ac defunctis, iuncto mortuali lessu, & selectissimarum 1.2.3.4. & 5. vocib. cum B.c. è div. excell. Italiae ac Germaniae autorib. collectae: operum Musicorum collector. Volumen V. opera J.D. Argent. ap. hered. Lazari Zetneri. F 28 H; G.

393. Joan Baptistae Dulcini. Laudensis liber pr. missarum 6. vocib. Venet. 1604. L 4 F. L

409. Salomon Engelhard. Rest musikal. Streitkränzleins, hiebevör von den besten Komponisten in welscher Sprach pro certamine in 6. St. komp., nunmehr aber d. S. E. verteutscht. 4. Nürnb. b. David Kaufman. F 13 F; Lb.

454. Carlo Farina. [Canto] Libro delle Pavane, Gagli. Brand, Mascharata, Aria francese, Volte, Balletti, Sonate, Canzone à 2.3.4. v. con il Basso per sonare. Di C.F. Montovano, Sonatore di Violino dell' seren. Elettore di Sassonia [dedicato al' istessa Seren. Altezza. Novam. comp. & dato in luce] Dresdae [appr. wolfg. Seiffert] G 26 H, L; F 27 F; G.

455. Ander Theil neuer Paduanen, Gall, Cour, franz. Arien etc. m, 4. St. getselt d. c.f. von Mantua, Chur-Sächs. Violisten. Dresdae [Lozg b. Gotfriedt Gross.] F 27 F; G; F 27 H; G.

457. Il quarto libro delle Pav. Gagli. Ball. Volte, Passamezi, Sonate, Canzon, à 2.3.4. v., con il B. per son. di C.F. Mantovano, Sonatore di Violino di camrea dell. Seren. Elett. di Sass. novam comp. & dato in luce, dedicato all'ecell. & rev. principe & Sig. Cardinal Ernesto d'Harrach, Arcivescovo di Praga. An 1628 in Dresda appr. Gio. Gökeritz, Musico dell seren. Elett. di Sass. G 28 F, L.

458. Fattoria. Il pr. lib. de Madr. à 3. v. del Fattoria, da Reggio. 4. Venet. 1605. L 6 F.
I

465. Jacobus Finettus. J.F. Anconitani Orationes vespertinae 4. vocib. concinendae. 4. Venet. 1606. L 6 H. L

466. Sacror. concertuum, binis vocib. concinendor. Aut. J.F.4. Ursellis. W 19 F.

467. J.F. sacri concentus ternis vocib. concinendi cum B. ad org. Francof. Steinius. F 19 F; Lb.

468. Triplex sacror. concentuum fasciculus [h.e. trium praestantiss. Musicorum Italarum] Jac. Finetti, Petri Lappii & Julii Belli [Opera musica] [1.2.3.4.5.6. & plur. vocib.] [cum B.g.] 4. Francof. Nic. Stein. Lb 18 H, A(2); K 18 H; K 19 F.

469. [Tripartituw S.S. Concentuum fasciculus sive] trium Italiae lucidiss. Syderum musicorum, utpote J. Finetti, P. Lappii, & J. Bellii S.S. Meditationes musicae 1. 2. 3. 4. 5. 6. voc. nunc primum in Germania divulgatae [cum B.g.] [Bassus generalis] 4. Francof. Nic. Stein. W 21 H; F; G; W 22 F; Myl; W 22 H; W 23 F; W 24 H; W 25 H; W 26 F; W 26 H.

484. **Giov. Fonteio.** Di Giov. Fonteio Danese il pr. lib. de madr. à 5. v. 4. Venet. 1606. L 6 F; L 6 H.

539. **Joan Francus.** Sacrar. melodiarum cantiones 5. 6. 7. & 8. voc. Aut. J. F. Silesio Zittano. Augustae ap. Seb. Mylium Prostant in off. Joan. Spiessi. 1601. F 1 H; Lb; G. L

540. **Amante Franzoni.** (1.) Nuovi Fioretti musicali à 3. v. d'A. F. Mantovano, 4. Venet. 1605. L 6 F. I

546. 1. Th. neuer Liedl. m. 3. & 4. St. nach Art welscher Vill. gesetzt. 4. ap. eund. F 17 F; Lb. Dw

566. Neue künstl. u. lust. Pad. u. Gall. m. 4. St., B.F. 4. Frankf. Stein. 1606. F 6 H; Lb.

577. **Marco da Gagliano.** Di M. da G. il sec. lib. de Madr. à 5. v. 4. Venet. 1605. L 6 F. I

578. id. il terzo libro. 4. Venet. 1606. L 6 F

637. **Georg Gruber.** [Cantus] Reliquiae sacrar. concentuum Giovan Gabrielis & Joan - Leon. Hasleri utriusque praestantiss Musici [& aliquot aliorum praecell. aetatis nostrae artificium motetae] [6.7.8.9.10. 11. 12. 13. 14. 15. 16. 17. 18. 19. voc. noviter] expromptae [& commissae recentibus] à G.G. [Noribergens.] 4. Norib. P.K. 1615, 1616. Lb 15 F, L; K; W 15 H; F; Lb; K 16 F; K 16 H; K 17 F. L

643. **Gioseppe Guami.** Canzonette Francese à 4.5. & 8. v. [per concertare con piu sorte strumenti con un Madr. passeggiato] del signor G.G. [Organista del duomo di Luca]. 4. Anv. P. Beller. 1613. W 13 F; F; Lb; W 13 H; K. F I.

645. **Joan Guidetto.** Directorium chori ad usum omnium Ecclesiarum Cathedralium, & Collegiatarum à J.G. olim editum, & nuper ad novam Rom. Breviarii correctionem ex praecepto Clementis VIII impressam restitutum & plurimis locis auctum & emendatum. Acceserunt huic postremae editioni quam plures Hymnorum & Antiphonarum toni, qui in praecedentibus desiderabantur 8. Mon. W 16 H. L

648. **Caesar Gussaghi.** Seren. Deiparae laudes, 4.5.6.7. & 8. vocib. decandandae, Fr. C.G. Ostianensis. 4. Venet. 1606. L 6 H. L

706. **Michael Herrerus.** Hortus musicalis, variis antea diversor. Autor. Italiae floribus consitus, iam vero latinos fructus, mira suavitate 5. vocibus concinendos piè & artificosè germinans. At. R.P.M.H. ad S. Nicolai Strasburgi Praeposito. 4. Pataviae [ap. Georg Willer] 1606, [1607]. W 6 H; m. A: F 7 F; Lb; K. L. I. Sa

709. Hortulus mus. variis antea div. autor. Italiae floribus consitus, iam vero lat. fructus, mira suavitate [& artificio] 5. 6. [7. 8. & plur. vocib.] concinendos. Aut. R.P.M.H. ad S. N. Str. Praep. Lib. sec. & tert. 4. Mon. exc. Ad. Berg. 1609. W 9 F; L; W 9 H.

768. **Claudius Jocolor** oder **Jocolot**. Allerley Art neuer französ. teu. Hispan. u. welscher Tänze, m. 5. & 6. St. gesetzt u. theils zusam. gelesen d. Cl. J. von Lyon [Leon]. Jena b. Joh. Weidnern. F 22 F; Myl; G. **Sp f d span I.**
861. **Hieronymus Lambardus**. Vespertina omnium solemnitatum Psalmodia 6. vocib. decantata. Cum cantico B. Mariae V. D.H. Lambardi. Venet. 1602. W 3 F.
862. Psalmodia vespertina omnium sol. cum cantico B.M.V. 8 vocib. D.H. Lambardi, lib. sec. Eiusdemk Armonia ex Basibus desumpta Organistis deserviens libri secundi pralmorum vesp. 8. vocib. 4. In Caenobio sancti Spiritus propè Venetias 1605. W 5 H.
867. **Petrus Lappius**. [Bassus ad Organum] Sacrae melodiae 1.2.3.4.5. & 6. vocib. decantandae, una cum Symphoniis & B. ad. O.P.L. [in Basilica S. Mariae Gratiarum Brixiae Musicis Moderatoris] [Musici & Mod.] 4. Francof. Stein. [Antv.] F 21 H; W 24 H; W 25 H; W 26 F; W 26 H.
878. **Leo Leoni**. Sacri fiori mottetti à 2.à 3. & à 4. voce per, cantar nel organo, di Leon Leoni, maestro di Cap. nel duomo di Vicenza. 4. Venet. 1606. L 6 H. **I. g**
879. Sacri flores 2.3. & 4. vocib. [cum sua partitura Organis accomoda] Aut. M. Leone Leonis [Sacelli Basilicae Vincentinae Phonasco]. 4. Antv. [Caspar Beller] W 19 F; F; Lb. **L**
881. **Vincenzo Liberti**. Canto del Sig. V.L. di Spoleto il pr. lib. de Madr. 5. v. 4. Venet. 1608. L 8 F. **I**
890. **Lorenzo Lolenzi**. Canto à 4. v. di L.L. 4. Venet. 1605. L 6 F. **I**
901. **Joan Lyttichius**. Musikalische Streitkränzlein, [hiebevor] von den berühmteseten [fürtrefflichsten] Componisten in welscher Sprach [aufs künstlichst] m. 6. St. aufgesetzt, u. daher Triumphidi Didor [Triumphidori] oder de Dorothea genannt, [jetzt mit teu. Texten in Dr. verfert.] d. J.L. etc. [Cantorem bey Kaufmann.] F 12 F; Lb; W 14 H. **Dw, I.**
902. Rest Musikalisches Streitkränzlin, nach Absterben J. Lyttichen, vollend absolviert u. in Dr. geben d. Salomonem Engelhart etc. 4. Nürnbg. W 13 H. vgl. 2. 409.
906. **Bartholomeus Magnus**. Libri musici Venetianae editionis B. Magni & Alexandri Vincentii. Coloniae ap. Cornelium ab Egmond. F 25 H; G;. (Komponisten oder Verleger?) **I?**
907. **Curtio Mancini**. Canto di C.M. il pr. lib. de Madr. à 5. v. 4. Venet. 1605. L 6 F. **I**
908. **Mutio Manfredi**. Madrigali di M.M. il Formo Academico Olympico in Venetia Roberto Meglietti. 12. 1606. F 6 F; Lb; K. (!Musik?) **I**
909. Lethere brevissime di M.M. il Fermo Acad. Olymp. etc. 8. Venet. ap. Robert Meglietti. 1606. F 6 H, Pereg; Lb, ib. (!verm. keine Musik.)

915. **Pietro Maria Marsolo.** Il pr. lib. delle Madr. à 5. v. di P.M.M. 4. Venet. 1604. L 4 F. I.

916. Missa, Motecta, vesparumque Psalmi 8. vocib. concinendi à P.M.M. [J.V.D.] compositi 4. Venet. 1606. L 6 F; L 6 H. L, I

917. Cantus Moffeta 5. vocib. concinenda à P.M.M. 4. Venet. 1608. L 8 F.

918. Il quarto libro de Madr. à 5. v. di Juho Maria Marrolo. (!) fol. Venet. 1609. L 9 H. I

926. **Laurentius Medicus.** Schöne auserl. Liebl. Tricinia hiebevur von L.Medico in welscher Sprach ausgegangen, jetzt [mit mehrerem Gebrauch] mit [lustigen] teu. Texten ersetzt [u. in Dr. verfertiget] d. Joh. Jeep Dr. Sax. 4. [Nürnb. b. Abr. Wagenmann.] 1610. W 10 H; F; Lb. vgl. 2.761. D w, g?, I.

935. **Claudio Merulo.** Di Cl. M. da corregio il terzo lib. de Mottetti à 6. v. 4. Venet. 1605. L 6 F. I oder L

937. **Messedi.** (?) Canto 1. Messedi Motetti 5. voci. Venet. 1607. L 8 F. I oder L

958. **Nicolao Molini.** Primo libro de Mottetti à 4. v. pari, del R.D.N.M. 4. Venet. 1605. L 6 F. L oder I.

964. **Girolamo Montafardo.** Allegrenotti di fiorenza di G. M. 4. 1608. L 8 F. vgl. folgs. I, w

965. **Girolamo Montesardo.** (!Idem?) El pr. lib. de las canciones villanelas, di G.M. 4. Venet. 1606. L 6 F; L 6 H. Span.

966. **Claudio Monteverdi.** Di Cl. M. il terzo libro de Madr. à 5. v. 4. Anv. 1615. W 15 F; L; W 15 H dopp.; L. I

967. Di Cl. M. de Madr. à 5. v. Il terzo, quarto, quinto libro. 4. Anv. W 16 H.

974. **Antonius Mortarius.** Missarum atque sacrar. cantionum 9. vocib. lib. tertius A.M. Brixensis 4. Venet. 1606. L 6 H. L

996. Neue teu. Canzonetten m. 3. St. [hiebevur von den Italis komp. u. m. teu. Sprach anjetzo unterlegt] von vortreffl. italian. Componisten verfertiget, mit teu. Reimen unterlegt d. A. M. Musicum Francof. 4. Frankf. Stein. 1608. W 8 H; L; F; Lb. Dw, I

1001. **Hortensio Naldi.** H.N. Placentini, psalmi omnes, cum duobus Magnificat. Cum 4. vocib. lib. pr. 4. Venet 1606. L 6 H. L

1002. **Concerti ecclesiastici** à 1.2.3. & 4. v. di H.N. pracentino. 4. Venet. 1609. L 9 H.
L, I.
1021. **Jo. Pauli Nodarii Buxiensis mellifluus concentus in Psalmos David**, 4. vocib. compositus. 4. Venet. 1605. L 6 F. L
1022. **Angelo Notari**. Prime Musiche nuove di A.N. à 1.2. & 3. v. per cantare con la Tiorba & altri instr. [novam. poste in luce.] fol. London [ap. Joan Billium.] F 14 F; Lb; W 16 H; L; F; Lb. I
1027. **Antonio Nueso**. Il terzo libro de Madr. à 6. v. di A.N. 4. Venet. 1609. L 9 H.
I
1033. **Orlando**. Il terzo libro de Madr. à 5. v. Orlandi di santi. 4. Venet. 1605. L 6 F
I
1043. **Nicolai Parmae**. Mantuani motecta 8. & 12. vocib. decantanda 4. Venet. 1606. L 6 H.
1045. **Thomae Pecci**. Musici modi in responsoria etc. 4. vocib. Venet. 1604. L 4 F
L
1049. **Petrodano**. (!?) Canto di magno Petrodano Madr. 5. v. 1608. L 8 F I
1103. **Giov. Piccione**. Canto Col' affetuosi Madrigali à 5. v. di G.P. 4. Venet. 1605. L 6 F
F I
1105. **Erycii Pileani**. Musica[e] Pleias sive septem notae canendi Epitome Palladis modulatae, in eorum gratiam, qui novam, nudam facilemque harmonicae lectionis rationem scire avent & prosequi. 8. Venet. ap. Ciotti. F 1600 H; Lb; G Sch
1148. **Michael Praetorius**. Concerti sacri ecclesiastici & politici ex Italis autoribus, iisque optimis & praestantiss., collecti & aucti, adiecto Ripieno seu choro pleno, singulari studio & opera M. Praetorii C. accesserunt sub finem novae eiusdem generis cantiones quarum autor ipse M.P.C. 4. Prostat Francof. Latomus. F 20 H, A; G, ib.
L, i, d.
1203. **Paulo Quagliati**. [Bullo Seguitto per Souan] il pr. lib. de Madr. à 4. v. di P.Q. Organista de S. Maria Maggiore di roma. Venet. fol. [4.] 1609. L 9 F, Pereg dopp. I
1204. **Lucretius Quintianus**. Musica D.L.Q. Cremonensis 4. voc. Introitus Missarum. Francof. Nicol. Stein. F 11 F, Fut; Lb, ib. L, i
1201. **Gabrielo Puliti**. Scherzi Capucci & fantasia per cantar à 2. v. di G. Puliti. 4. Ven. 1605. L 6 F. I?
1235. **Francesco Rigliaco**. Canto à 5. v. di D. Fr. R. da Casarano. 4. Venet. 1605. L 6 F.
I

1245. **Gio. Domenico Rognioni.** [Canto] di G.D.R. [Rogoni] Taegio [il pr. lib. de Madr. à] 5. v. 4. Venet. 1605, 1608. L 6 F dopp.; L 8 H I

1256. **Salomon Rossi.** Il 3. libro dello Madr. à 5. v. di S.R. Hebraeo. Venet. 1603. L 4 F. I

1257. Di S.R. Hebraeo il pr. lib. de Madr. à 5. v. Antv. Casp. Beller. F 19 F; Lb.

1281. **Antonius Savetta.** A.S. Laudensis [Londensis] motectorum 5.6.7.8. & 12. vocib. [concinendor.] liber [secundus.] 4. Venet. 1606, 1608, 1609. L 6 H; L 8 H; L 9 F; L 9 H.

1282. Cantus Magnif. per omnes tonos Antoni Seuetta reliqua Ven. 8. vocib. Venet. 1608. L 8 F.

1292. **Abraham Schadaeus.** Promptuarii musici sacras harmonias sive motetas 5.6.7. & 8. voc. è diversis [ex variis iisque clariss.] [huius & superioris aetatis] autoribus [antehac nunquam in Germania editis] collectas [congestas] exhibentis [pars prima] Collectore [Aut.] A. Sch. [Senfftenbergensi] [scholae Spirensium Senatoriae Rectore.] 4. Argentinae [sumpt.] Pauli Ledertz. F10H, Fut; Lb, ib; W 11 F; F; Lb; W 11 H; L.

1293. Basis generalis, ad organa musica accomodata primaeque parti Promp. musici è variis clariss. Aut. antehac in Germ. nunquam editis ab A. S. collecti. fol. Argent. 1611. W 11 F; W 11 H.

1294. Promp. musici sacras harm. sive mot. 5.6.7. & 8. voc. ex diversis [iisque] clariss. [huius & superioris aevi.] Autorib. collectas exhibentis pars sec. [altera]. Coll. A.S. Senft. [scholae Spir. Rect.] 4. Argent. Paul Ledertz. F 11 H; Lb; F 12 F; Lb; K 12 H.

1295. Promp. musici sacras harm. sive mot. 5.6.7. & 8. voc. è div. [iisque clariss. huius comprehendentis [exhib.] pars tertia, Coll. A.S. Senftenb. [scholae Spir. Rect.] ap. eund 4. 1613, 1614, 1615. F 12 H; Fut; Lb, ib; W 13 F; F; Lb; K; W 13 H; L; F; Lb; K; L 14 F; L 15 F.

1296. Promp. mus. sacras harm. 5.6.7. & 8. voc. Aut. A.S. cum B.g. pars quarta. 4. Argentinae. W 18 F. – id. Prompt. musici s.h. sive m. 5.6.7.& 8. voc. [è div. iisque clariss. huius & sup. aet. aut. antehac nunquam in Germ. ed.] Coll. A.S. 4. Argentinae. W 24 H; W 25 H. – id (in sehr entstellter Form.) W 26 F; W 26 H.

1430. **Pompeio Signonici.** Salmi à 4. v. di P. signonici, Academico unisono di Penegia. 4. Venet. 1606. L 6 H I. g

1431. (verm. derselbe Komponist) Il sec. libro de concerti eccl. à 8. v. di Pompeo Signorui il 4. Venet. 1609. L 9 F.

1439. **Scipione Spaventa.** [Canto] il pr. lib. de Madr. à 5. v. di S. Sp. [Spata, di sermoneta.] 4. Venet. 1608, 1609. L 8 H; L 9 H. I.

1440. Il Sogni pastorali pr. lib. à 4. v. di S. Sp. 4. Venet. 1609. L 9 H; L 10 F.
1461. **Martin Manigelius Sprotta**. Missus musicus decadis primae, schöner, neuer u. lust. Hirtenlieder à 3. samt dem G.B. nach italian-Villanellischer Composition. Aut. M.M.S. Silesio. Witeberg b. Joh. Gorman. G 26 F; G. D w
1518. **Giulio Strozzi**. Il Barbarigo Overo l'Amico Sollevato Poëma Eroica di G. St. F 27 F, Pereg; G, ib. O T?
1531. **Francesco Terriera**. Il sec. lib. de madr. à 5. v. di [de] Fr. [Francesco] T. 4. Venet. 1606. L F; L 6 H. I.
1533. **Abel Textor**. Dalzetta musicale, delle Canzonette, Vill. & Arie alla Neapolitana, di diversi eddell. Mus. à 3. v. Novam. poste in lute d'Abelo Textore de Soritia. 4. Stein (!Francof). F 20 F; G. I,d?
1550. **Gio. Maria Trabaci**. Cantus Psalmor. pro Vesperis & Completorio tot. anni cum Antihponis 4. voc. Joan M. Trabacii. Venet. 1608. L 8 F. L I
1551. Partimento del pr. lib. de salmi per J. Vesperis compieta di gio M. T. 4. Venet. 1608. L 8 F
1552. **Flaminii Tresti**. Itali, sacrae cant., Motectae appellatae. 4. vocib. [suavissimis] concinnatae [& iam primum in germania impressae.] 4. Francof. [Stein.] 1610; 1611. W 10 H; L; F; Lb; K 11 H. Li
1553. **Antonio Troilo**. Il pr. lib. delle canzoni da sonare, à 4. & 5. v., di A.T. 4. Venet. 1606. L 6 F. I
1554. Alfabetto musicale il pr. lib. di Madr. à 3. v. di A.T. 4. Venet. 1609. L 9 H
1580. **Laurentii Vecchi**. Bononiensis Missarum. 8. vocib. lib. pr. 4. Venet. 1605. L 6 F. L
1581. **Orpheus Vecchio**. Cant. sacrae 6. voc. Aut. O.V. [Mediolanensi.] 4. Antv. [ap. Bellerum.] 1603, 1604. W 3 H; F; Lb; F 4 F; Lb.
1582. O. Vecchi Mediolanensis cant. sacrae 5. voc. 4. Antv. [ap. P.Phal.] 1608. F 8 F; Lb; L 8 H.
1584. **Octavius Vernitius**. Angelici concentus, 2.3. & 4. vocib. decantandi, [cum organica reductione] ab Octavio Vernitio Bononiensi. 4. Venet. 1606. L 6 F; L 6 H. L
1586. **Jacobus Morus da Viadana**. J.M. Viadanae Concerti ecclesiastici 1.2.3. & 4. voc. cum B.c. ad O. 4. Antv. [ap. P.Phal.] 1613. [1614] W 13 H; L; F; Lb; K 14 F; K 14 H. I g

1587. Ludovico Viadana. Letanie che si cantano nella santa casa di Loreto & nelle chiese di Roma ogni sabbato, & feste delle Madonna à 3.4.5.6.7.8. & 12. voci. Di L.V. novam composte & date in luce. 4. Venet. 1605. W 6 F I I?

1588. Canto cento concerti ecclesiastici 4 voci [à 1. à 2. à 3. & à 4. voci] di L.V. Venet. 1608 L 8 F; L 8 H.

1589. [Centum] concertuum eccl. 1.2.3.4. voc. [cum B.c. & g. Organo applicato] [nova inventione commoda pro omni genere & sorte cantorum & Organistarum, iam primum in Germania edita] [Liber primus & secundus] [libri duo.] Aut. L.V. Italo [excell. Musico] [huius novae inventionis primario] etc. 4. Fransof. [ap. Nic. Stein.] 1609, 1610. W 9 F; F; Lb; W 9 H; W 10 H.

1590. Concertuum eccl. 2.3. & 4. voc. cum B.c. & g. Organo applicato [liber tertius] [tomus tertius] [antehac in Germaniam nunquam edita.] Aut. F.L.V. 4. Francof. [Stein.] 1610. W 10 F; L;F;Lb; W 10 H.

1591. Opus musicum novum sacror. concentuum, qui & unica voce, nec non 2.3. & 4. vocib. variatis concinentur [concinnuntur] una cum B.c. ad O. applicato, Aut. L.V. Italo. [4.] Francof. ap. Nic. Stein. [1612.] F 12 F. Fut; K 12 H.

1592. Opera omnia [sacror.] concentuum [ecclesiasticor.] 1.2.3. & 4. voc. iam [in unum corpus] convenienter collecta [cum B.g. Organo applicato.] Aut. [excell. Musico Dn.] L.V. [Italo, huius novae artis Musices Inventore primo.] 4. Francof.] 1613, 1615. W 13 H; L; W 14 F; L 15 F; L 15 H.

1593. (Id?) Dn. L. Viadanae opera omnia sacror. conc. !."f. & 4. voc. cum B.c. & g. Org. appl. novaque inventione pro omni genere & sorte Cantorum & Organistarum accommodata. Adincta insuper in B.g. huius novae inventionis instructione & succincta explicatione Latinè, [Italicè & Germanicè.] 4. Francof. ap. Nicol. Stein. [1614.] F 13 H; Lb; K 14 F; K 14 H. L I Sch

1594. (Id?) Opera omnia sacror. concentuum [concertuum] 1.2.3. & 4. voc. [iam in unum corpus convenienter collecta. (! W 26 F)] cum B.c. [& g. Org. appl.] Aut. D.L.V. Italo [huius novae artis musicae Inventore primo.] [Francof. [Stein]; Francof. ap. Egenolphum Emmelium.] W 20 F; F; G; W 20 H; W 25 H; W 26 Fdopp; F; G; W 26 H. - (id?) Ludovici Viadanae Opera musica. Francof. ap. Theob. Schönwetter. F 30 F, Fut; G, ib. L i

1595. Centum sacri concentus, ab una voce sola, [nempe 25 Cantus, 25 Alti, 25 Tenores, 25 Bassi.] Aut. L.V. Italo [noviter composti & primum in Germania impressi.] 4. Francof. [sumptib. Nic. Steinii.] 1615, 1616. W 15 H; L; F; Lb; K; W 16 F; K; W 16 H; K; K 17 F.

1596. Canto salmi 4. vocib. di F.L.V. 4. Venet. 1608. L 8 H.

1597. Vespertina omnium solemnitatum Psalmodia, cum duobus Magnif. & falsis Bortonis, sum 5. vocib. 4. Francof. ap. Nic. Stein. F 10 F; Lb.

1710. **Liberalis Zanchius.** Il terzo lib. de Madr. à 5. v. di L.Z. Organista. Venet. 1604. L 4 F. I

1728. **Gregorius Zuchinus.** Harmonia sacra 7.8.10.12.16. & 20. voc. Una cum sectione gravium partium ad. Organistarum commodum. Aut. D.G.Z. monacho. 4. ap. societ. Venetam. 1603. F 3 F; Lb. L, Sp?

1729. (Id.) Harmonia sacra, in qua moneta, 8.9.10 12. & 20. vocib. Missae autem 8.12 & 16. vocib. contextae, Aut. D.G.Z. 4. ap. Soc. Venetam. 1603. F 3 H; Lb. L

1730. Threni Hiereniae Proph., Benedictus & Misere 8. vocib. aut D.G.Z. 4. Venet. 1604. L 5 F.

1731. Lib. pr. Missarum, 3.4.5.6.7. & 8. vocib. Aut. D.G.Z. Brizensi. Monaco Casinensi. Una cum sectione gravium partium pro Organistarum usu & comodo. 4. Venet. 1605. W 6 F.

1732. (id.) Motector. & Missar. 4. & 5. vocib. cum sectione gravium partium pro Organistis. Aut. G. Z. Brixensi, lib. pr. 4. Venet. 1609. L 9 F.

1733. Dn. Gregorii Zuchini [aliorumque praestantiss. Musicorm Italarum] promptuarium harmonicum sacrarum [missarum etc.] [non solum ad motectar. rerum cham [quam] concentuum (ut vocant) formam] 4.5.6. & 8. vocib. cantari] cum B.g. ad O.] 4. [Francof. ap. Nic. Stein; Ursellis.] F 18 H; Lb; K; W 19 F; K; W 23 H; W 24 H; W 25 H; W 26 F; W 26 H. I Sa